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## LITERATURE.

*Travels in Tunisia.\** With a Glossary, a Map, a Bibliography, and 50 Illustrations. By Alexander Graham, F.R.I.B.A., and H. S. Ashbee, F.S.A., F.R.G.S. (London: Dulau, 1887.)

TUNISIA is still a tempting theme to African tourist-folk. Hereabouts arose the name of the Dark Continent which, according to Suidas, was originally (Ha-phirkah?) a section or suburb of Didonian Carthage, and is found in this volume (p. 43) as "Ferka," portion of a Dawar or encampment. Hence the term extended to Numidia, the Africa Provincia, alias Propria, alias Vera; to Mauritania and Libya; and, finally, it stood, as it now stands, for the whole quarter of the globe. It also begot a fine spurious family of legends and fables connected with an apocryphal Afrikus, King of Al-Yaman. But, while we can explain Utica ('Atikah = old town) and Carthage (Kar-hadith = new town), the origin of more ancient Tunis; the Tunis or Tunis of Polybius, Strabo and others, is not to be found in Numidian (Berber). Yet the Tunès Levkos (Ville blanche) of Diodorus Siculus probably originated the modern title "White Burnús of the Prophet," who, by the by, never wore a "burnús."

Tunisia is exactly what it should be, and might borrow a motto out of immortal *Eothen*: "From all historical and scientific illustrations—from all useful statistics—from all political disquisitions—and from all sound moral reflections these pages are thoroughly free." One author is an antiquary who has already printed professional papers upon Tunisia; and the other is a globe-trotter, as he loves to term himself—in his last letter to me he proposed voyaging round South America between January and June. The two friends distinctly perceived the require-

\* A handsome, though not handy, volume of pp. 303; preface and table of contents, pp. viii.; the trips, pp. 206; a glossary of Arabic terms and words, pp. 3; a bibliography, which will presently be noticed, and an index, full and sufficient, pp. 7. The map is placed, as it should be, at the end of the volume opening rectò, and not, as too often, made to turn its back upon the reader. The binding is of green and red, "the colours of the Prophet" (?). The frontispiece shows at the north-eastern angle or sinister chief, "Al-Rahálat-fi-Túnisiyah = The Journey in Tunisia, for which I should prefer Rahlah fi'l-Túnisiyah, after the fashion of the older Arabs. The illustrations are of three kinds. The phototypes are frequently too dark and sombre, as must happen in the hot-dry air of Africa (e.g., the court in the Dar el-Bey, p. 30). The héliogravures, executed by a French artist after Mr. Graham's charming sketches, are well chosen; but their pale northern tinge, with milk-and-water skies, contrasts curiously with the dazzling and fiery hues of Libyan nature. The woodcuts are irreproachable, especially the head-pieces and the culs-de-lampo.

ment of the age—a copiously illustrated narrative, like Cameron's most valuable *Across Africa*, showing to the eye of sense the most striking features of sundry popular tours. Their object was to produce a realistic journal, containing trustworthy information for readers and future travellers; and they described nothing they did not see. They shunned padding, generalisations, and politics (especially the "Last Punic War," the Enfida Estate, and M. Roustan); and even in the illustrations they were careful to eschew fictions like the palm-trees which disfigure the pages of Bruce.

The text opens with a short sketch of Tunis, and follow the various trips by steamer, carriage and horse to Soussa (Súshah), Sbeitla (Subaytálá), Sbiba, and Zankúr; by sea to Sfax, with an off-set to El-Djem (Al-Jam) of the Coliseum, which is carefully described and figured in chap. xii.; ending with the oasis of Gabes for the southernmost point. The western section was via Bona, La Calle and Tabarco, with excursions inland to Tebessa and El-Kef; and the two embody the results of three tours in 1883-85. Readers will hardly thank me for following the travellers wherever they go, but some may be pleased with a few discursive notes upon the wanderings.

We (authors and critic) must agree to differ upon the use or misuse of the word "Arab," *les Arabes d'Afrique*, as the French term the Arabs, Moors, and Berbers of Egypt, Algeria, and Morocco. Hence the fondness of the "Arab" for his horse is no myth in Arabia, but it is among the negroids (p. 6); the "Arab" still follows Mohammed's injunctions not to maltreat his beasts (p. 131); and the "Arab" does not muzzle the ox that treadeth out corn, while the Syrian Christian, the Berber, and the Algerian Moslem do (p. 78). The deforested Sahará can recover its old fertility only by means of the artesian wells described by Ibn Khaldún in the early fifteenth century. The writers are wise in praising French civilisation, to which, like the encroachments of Russia in Central Asia, we should cry "all hail!" in the name of common humanity; yet it is pitiful to see that in Tunis and elsewhere the mosques have not been opened with a strong hand, an innovation found so easy at holy Kayrawán. That England is "conspicuous by her absence," and has lost all influence where she was once so much respected (p. 103), is what we must expect from the growth of Liberal and Radical feeling at home. "Borghaz or El-Bahirah" (p. 14) is, I presume, for Bughaz or Al-Buhayrah, the gorge and the gulflet. The "hand of Fatimah" (p. 24, with illustration on the title-page) is a peculiarly Tunisian superstition. The "hand of power," which originated in Egypt, and which is common throughout the Moslem world, has nothing to do with the lady; nor was the latter, as another tourist gravely informs us in "Chips," the mother of the Prophet. I have long ago explained the rags hung to trees (p. 56) as an old Fetish practice which transfers sickness from the animal to the vegetable. The following remarks of a French excursionist are commended to Europeans:

"When I saw passing before my door women [of Súshah] so simple, so ingeniously natural in

their quasi-nudity, I asked myself which was the less indecent, their extreme or that of the Parisian women, who exaggerate at one time certain parts of their body, and at another wear tightly-fitting garments more unchaste than the nude itself" (p. 66).

The description of "native music" (pp. 66, 68) is sensible and unprejudiced:

"We listened (after the first shock of surprise was over) with delight, unable to determine whether the voice or the instrument afforded the greater satisfaction."

The sponge market (p. 93) will be wholly changed by the discoveries of the Austrian Savant, who now plants the coelenterata from cuttings like potatoes.

The dancing of the Tunisian *ballerine*, mostly Jewesses whose morals are here abominable, stands out sharply described (p. 111). Of "Kairouan," I would note that the name is an Arabic corruption of the Persian Karwán, a caravan, and was given by Al-Okbah, who, planting his lance, cried: "Here is your Karwán," meaning *entrepôt*, or *place d'armes*. "Ktaukáh" (p. 116), which we find in the Arabian Nights (viii. 330), is not a postern, but a tunnel; nor is *kiblah* a shrine (p. 119), but a direction of prayer; nor is the Grand Mufti "an archbishop as it were" (p. 121), but a chief doctor of the law while "Sidi-Sahab" (p. 124) should be Sidi Sábib—my lord, the Companion.

There is some mistake about the Arabs conquering Subaytálá "in the first year of the Hegirah." Hostilities with Western Africa began under Caliph Osman in A.H. 23 or 24; and the tale of Gregorius the Patrician, by the Arabs called king, and his daughter, deserves repeating. After her father was killed she fell to the lot of a barbarous Badawi from Kubá, near Al-Madinah, who placed his prize upon a camel and carried it away singing:

"O maid of Jurayjir, afcót thou shalt fare  
In Hijáz; and a mistress awaits thee there,  
And water in skin-bag from Kubá shalt bear."

"What saith the dog?" she asked; and when answered, the gallant girl threw herself from the dromedary and broke her neck.

The bronze cock on the Kasrín monument (p. 147), which was "so near heaven that, if nature had given it a voice, it would have compelled by its morning song all the gods to rise early," is akin to more than one marvellous fowl in the Arabian Nights. We have (p. 164) an admirable description of those sunset effects which are rivalled in The Cape and in The Brazil:

"Every point of the compass seemed ablaze, and hill and mountain caught up the reflected light; but the peculiarity of the glorious phenomenon was that in the west the colours were the least intense."

The notices of the Khomayr (vulg. Khroumir), who were found, politically, so useful, and of their country (chap. xxvii.) will repay readers; and the discovery of the long lost and lately recovered quarries of the old Numidian marbles, *giallo antico* and rose-coloured varieties (p. 194), is peculiarly interesting. An extract from the lively Lady M. Wortley Montagu (p. 199) shows that her corset was held by the Adrianopolitans to be a *vertue-gardin*. Upon the spitting of the Badawin for good luck, a custom dating from Biblical days, and well known to the English

"navvy," a long note might be written for the benefit of "folklorists." I would not derive Gouletta or Goletta, port of Tunis, from "Halk al-Wād" = gullet of the valley (pp. 202, 203), but from the corrupt Neo-Latin diminutive of *gola*, Latin *gula* and French *gueule*.

Of the Glossary, let me observe that it matters little to the general how the traveller transliterates his Arabic, provided he keep to the same system or no system: the Arabist will at last understand him, and the non-Arabist will not. But if he aim at correctness he ought at least to learn the alphabet; at all events, he should not spell the same word in different ways, as Djamā in the text (p. 118) and Jamā in the glossary, when the right reading is Jāmi'. Also, it is unwise to use the makeshift French *ou* when we have the English *or*, as Zaouia (p. 122) for Zāwiyah. Mr. Ashbee forgets that he sent his Glossary to me for revision; but neither M. Pascual de Gayangos (p. iv.) nor I countenanced such corruptions as "Oust" for "Wasat," the middle, and "Medressen" for "Madrasah."

The exhaustive bibliography is truly valuable and gives weight to the volume. The seventy-six pages begin with an introductory note enumerating the books used by the authors and naming a score as necessary for the traveller. Then comes a catalogue raisonné in which every work, important or unimportant, is mentioned with more or less of detail. This is followed by (a) notes and notices of anonymous productions; by (b) publications on the Barbary States; by (c) studies of Tunisia proper; by (d) a list of maps; by (e) views and by (f) pictures. Like a certain pen, it is a boon and blessing to men; and it worthily forwards what Prince Hasan did for Egypt and Sir R. Lambert Playfair for Algeria. Mr. Robert Brown, I may note, promises the same for Morocco, and his work will supplant the defective sketches of M.M. Renou and De Mortinière. Finally, reference is made easy by an index giving alphabetically the names, ancient and modern, of every town, ruin, river, lake, mountain, &c., mentioned in the diary.

To conclude. The great lesson of the book appears to be that Tunisia is still a mine and a museum *in posse* of Roman and pre-Roman (megalithic) remains, which will supply epigraphs and architectural studies equally valuable to literature. Above ground much has been described and figured; but the earth has hardly been scratched, and great discoveries await the free use of spade and pickaxe. Despite, however, the French "Society for the Protection of Ancient Monuments" building progresses; the Arabs are carrying off sculptured stones, a railway is levelling all obstructions to its line, engineers are destroying bridges, and the upper part of a Numidian mausoleum was pulled down to secure a Libyo-Punic inscription. Before many years have elapsed the discoverer's task will, it is to be feared, be much simplified.

RICHARD F. BURTON.

*Partial Portraits.* By Henry James. (Macmillan.)

GOETHE says somewhere in the course of his *Conversations*, as reported by Eckermann—I

quote from memory, for the book is not at hand—that there are three classes of readers, those who enjoy without judgment, those who judge without enjoyment, and those who enjoy and judge at the same time. The critic in the pursuit of his vocation is necessarily shut out from the first class, for he reads solely that he may judge. He often takes a place in the second class, from compulsion rather than from choice; but I am convinced that he only does his best work when he can, for the time being, feel that he is enrolled in the third. I have never during my perusal of any of Mr. Henry James's novels been able to feel that I am so enrolled. I hope I am able to admire and appreciate the many high and rare intellectual qualities which they undoubtedly display, and which have happily been so widely recognised; but I have always felt—perhaps mistakenly—that in writing novels Mr. James is working under conditions not altogether favourable to the true bent of his genius. On the contrary, when I read *French Poets and Novelists* and afterwards the critical memoir of Hawthorne in the "English Men of Letters" series this feeling was altogether absent, and I have been quite unconscious of it during my perusal of the volume of literary essays to which the author has given the somewhat enigmatical title of *Partial Portraits*. Apart, however, from the opinions or feelings of any single reader or critic, it seems certain that, for some time to come, Mr. James's theory and practice of fiction will provide material for controversy among cultivated people; and, on the other hand, it is hardly less certain that he is already recognised by disputants on both sides as a critic of singular fineness of discrimination and exquisiteness of expression.

Now these are the very aptitudes which a critic of to-day stands most in need of. Criticism, which was once mainly judicial, has become mainly descriptive. We do not ask that it shall record a final verdict, but that it shall help us to record such a verdict by putting the evidence before us in such a manner that we can readily apprehend its significance. This evidence consists of the impressions stamped by a book, a picture, or any other work of art upon all our sensibilities—ethical, intellectual, and aesthetic; and therefore the critic who helps us most, and gives us the fullest measure of that intellectual satisfaction which is among our loftiest pleasures, is the man who has at once the most extended gamut of keen sensations, and the gift—which is half intellectual and half literary—of rendering his impressions with such precision of utterance that, even if we do not sympathise with him, we do, at any rate, understand him, and by understanding him are able to realise and define those impressions of our own which are antagonistic to his. Such a critic aids us when we agree with him by giving our feeling a concrete body of phrase or symbol, in which we can, as it were, survey it from the outside, and so learn to know it better; and he aids us hardly less when we disagree, because by defining his impression he compels us to define our own—to say nothing of the possibility that in defining it we may see in it for the first time some hitherto unsuspected blur or distortion.

The office of criticism is thus educational in the true etymological; not in the old colloquial, sense of the word. It does less in the way of putting something into us than of drawing something out of us; it may give us few new impressions from the outside, but it enables us to realise and revise impressions we have long ago received at first hand. We read Mr. Henry James's essays on two great writers whom we have lost within the last few years—Emerson and George Eliot—and in the mere gross matter of the thought we find, as we might expect to find, little that is new; but, in the manner and form of the thinking, the re-statement of the familiar, how much there is that is illuminating and instructive! When, for example, he says of Emerson that "life had never bribed him to look at anything but the soul," or of George Eliot that "nothing is finer in her genius than the combination of her love of general truth and love of the special case," we feel, not that we have received some novel truth, but that a set of vague impressions previously held in solution have been beautifully crystallised, and so converted into portable intellectual property. Mr. James has the happy gift of being able thus to interpret an author for us by interpreting ourselves to ourselves, not merely in an essay, a paragraph, or even in a sentence, but in a brief phrase, or, it may be, a happily-found illuminating word. When he speaks of Emerson's "high, vertical moral light" he puts into that single word "vertical" a mass of interpretative thought which might have been spread over a page without giving us any feeling of undue diffuseness. The word is, indeed, a condensed metaphor. Others have noticed the want of light and shade—that is, the want of shade to relieve the light—in Emerson's writing. Mr. John Morley, expressing his sense of the deficiency in the phraseology of Puritanism, has spoken of Emerson as wanting in "the sense of sin"; but here the truth is told in a word, which is not merely a word but a picture, having the grip which belongs to any vividly pictorial expression of a thought. We see Emerson walking in a world where the source of light is directly above him and directly above every object upon which he gazes, and how can he see or speak of shadows which are never cast?

I might give other examples, for they are numerous, of a like happy use of a single word, but such use is only the most striking manifestation of that quality of compactness of expression by which Mr. James's work is so eminently distinguished. In one place he speaks of George Eliot's style as "baggy." I do not think that the epithet is quite just, for I believe it will generally be found that even in the sentences of George Eliot which at first give us an impression of undue verbal amplitude the thought has a like amplitude—it fills out the words and does not permit them really to bag. Still, it may be admitted that the mistake, if it be one, is natural: it is not a *jugement saugrenu*, for George Eliot's was one of those large utterances which are apt to lapse into bagginess should the thought fail to sustain them and preserve them from unsightly creases. Bagginess, is, however, the last quality which even the most superficial and insensitive critic would predicate of



the style of Mr. Henry James. Few writers of our time have a finer gift of concentrated expression, a more remarkable power of filling a sentence with as much weight, and even complexity, of meaning as it will hold; and perhaps a critic, not superficial or insensitive, might find in this volume some few illustrations of the melancholy truth that Mr. Henry James, like the rest of us, has the defect of his qualities. Were it worth while, it would be possible to quote sentences in which we lose the thought by its escape from verbal clothing that, so far from bagging, is somewhat too strait for it; but such quotations, being in no way representative, would serve no purpose of edification. In spite of its compactness—indeed, to some extent, in virtue of it as a stimulation to intellectual alertness—Mr. Henry James's style has not less of lucidity than of brightness, the lucidity which is achieved by a writer who is able to strike his thought at once, and not to reach it tentatively and fumblingly by means of explanatory parentheses and modifying adverbs.

I have remarked that Mr. James often charms us by putting into finally satisfying words the thing that we have said to ourselves vaguely and without words; but not infrequently he does more than this, and we find him saying the thing we have not said, but only wish we had said when we see how obvious it looks. I take an illustrative sentence or two from the essay on George du Maurier, which is a convenient essay to quote from because it is so entirely free from matter that is in any way provocative of controversy. Mr. James is speaking of those *Punch* drawings in which Mr. du Maurier fixes on the block a momentary humorous situation, and he says:

"This is the kind of comedy in which Du Maurier excels—the comedy of those social relations in which the incongruities are pressed beneath the surface, so that the picture has need of a certain amount of explanation. The explanation is often rather elaborate—in many cases one may almost fancy that the image came first and the motive afterwards. That is, it looks as if the artist, having seen a group of persons in certain positions, had said to himself: 'They must—or, at least, they may—be saying so and so,' and then had represented these positions and affixed the interpretation."

These sentences deal with a comparatively trivial theme; but with what penetrating precision do they hit the gold. The suggestion is altogether a fresh one, but at once it makes itself at home in our mind, and consorts familiarly with the truisms which have been our life-long guests.

The essay on "The Art of Fiction" was so exhaustively discussed at the time of its first appearance that one may readily be excused for refraining from a re-discussion; but a review of this book which makes no mention of such important and interesting studies as those on Anthony Trollope, R. L. Stephenson, Alphonse Daudet, Guy de Maupassant, and Ivan Turgénieff certainly does seem to stand in need of some apology. I will shelter myself behind Mr. Henry James, and say that I too have aimed at producing only a "partial portrait"; though, of course, one cannot be quite certain in which of its two senses he employs the descriptive epithet. His special

criticisms are interesting, but one could canvas only a few of them; and his general method, which is equally interesting, can be discussed in a less obtrusively fragmentary manner. There is just one more remark that demands to be made. Mr. Henry James could not well have given a more striking indication of his fine feeling for form than his choice of the conversation rather than the essay as the vehicle for his thoughts on *Daniel Deronda*. The book has some qualities which attract him, some which repel him, some which attract and repel him at the same time; and to record these varying impressions in an ordered continuity of statement with any approach to unity of general effect would have been all but impossible—I think quite so. In the conversation he distributes his sensibilities among Constantius, Theodora, and Pulcheria; and as every impression can be rendered with due precision of subtlety and weight, it is saved from the hard lot of being discredited in the very utterance by an irritating "though," or "but," or "nevertheless."

JAMES ASHCROFT NOBLE.

*Winchester Scholars.* A List of the Wardens, Fellows, and Scholars of Saint Mary College of Winchester, near Winchester. By Thomas Frederick Kirby. (Henry Frowde.)

SOMEWHAT late in the day the oldest of our public schools follows the example set by Westminster, St. Paul's, and Merchant Taylors by printing the register of its *alumni*. The task has been undertaken by the present bursar of the college, who is (we believe) not himself a Wykehamist, but whose enthusiasm for his adoptive mother is already known to the Society of Antiquaries. Complaints have reached us regarding the meagreness of the biographical notes which he has added; and it would not be difficult to point out errors both of omission and commission, especially in more modern times. But, as Mr. Boase has wisely said, in the preface to his *University Register* published by the Oxford Historical Society, the important thing is to get the MS. record put into type. The further work of annotation can now be carried on by any historical student, with a library at his command. Another matter requires to be brought into prominence. This list is limited to the scholars proper, *i.e.* (excluding the warden and fellows, who are both alike now doomed to disappear), to the seventy boys who alone had a place in Wykeham's original foundation. The "commoners," who began to appear almost from the first, and who are now (we suppose) at least five times as numerous as the "scholars," find no mention here, nor does Mr. Kirby deign to tell us whether any record of them has been preserved.

Despite this significant omission—to which we shall have to recur—enough is given to explain the position which Winchester has always held in the history of England. That we may not claim too much, it may be said at once that names of the very first importance, whether in literature, art, politics, or war, are conspicuously absent. Winchester has been at no time a nest of singing birds. While Westminster can boast of Jonson, Dryden and Cowper, St. Paul's of Milton, Christ's Hospital of Coleridge, Harrow of

Byron, and Eton of Shelley—Winchester has no poet to rank with these. She is practically unrepresented alike in the great epoch of Elizabeth, in the minor epoch of the Stuarts, and in the second great epoch of the early nineteenth century. (To avoid misconception we may explain that no Wykehamist would reclaim Matthew Arnold from Rugby on the strength of his twelve months' stay "in commoners.") The only period when Winchester can be said to have been prolific of poets was during the unpoetical eighteenth century, when she sent into the world William Somerville, John Phillips, Edward Young (who were all three contemporaries), Christopher Pitt, William Whitehead, William Collins, Joseph Warton (the three last again contemporaries), and, finally, William Bowles. More prominent than any of these in the history of English literature is Nicholas Udall (Owdall), author of "Ralph Roister Doister," and headmaster in succession of Eton and Westminster. In other departments of authorship, Winchester is scarcely more conspicuous than in poetry. The single name of the first rank is Sir Thomas Browne; while next to him we must be content to place Sydney Smith and Anthony Trollope, both of whom have written unkindly of their *alma mater*.

Wykeham's foundation has been more prolific, as he would doubtless have himself desired, in divines and paedagogues. To enumerate all the bishops and archbishops would be tedious; but it is impossible not to be struck by the number of those who (like their founder) occupied high secular posts at court. During the first two centuries we have noticed no less than nine ecclesiastics who are described as keepers of either the great or the privy seal, or as secretaries of state. Within the present century Winchester has given three occupants to the woolsack, and four members at one time to the cabinet; but all of these were "commoners." As regards education, it is perhaps not remarkable that every headmaster (*informator*) of Winchester seems to have been previously at the school. It is more important to record that William Waynflete took with him a draft of Winchester boys to open the daughter foundation of Eton in 1442; and that Waynflete was followed in the early days of Eton by at least three other headmasters from Winchester, besides a fifth of whom it is recorded "promotus ad informandum pueros Etonae." Udall was succeeded at Westminster by another Wykehamist, Robert Rolle; John Jakys (1503), "assumpsit onus scolae grammaticalis apud Charterhouse"; while the tradition has been continued almost to our own day by Dr. Arnold, of Rugby. Another long list of similar import is that of professors of Greek at Oxford, which begins with Grocyn (1463), and comprises no less than six names in forty years (1569-1608).

Quite apart, however, from distinguished personages, this school register sheds light on the vicissitudes of English history. On one of the earliest pages occurs the entry—"William Whyte. Civilista. A Lollard, burned at Norwich, *t. Hen. VI.*" The change of religion in the sixteenth century is brought before us very vividly. John Phylpott, archdeacon of Winchester, was burnt at the stake under Queen Mary in 1555; Nicholas Sawnder (*sic*)

perished no less miserably in Ireland *circa* 1580-81, as all readers of Kingsley know; John Munden, a Jesuit, was executed at Tyburn in 1582; William Wygge, a Papist, was executed at Kingston in 1588; while his contemporary, Henry Garnet, was hanged in 1606 for complicity in the Gunpowder Plot. Still more numerous are the names of those fellows of New College removed for recusancy (1560 and 1562); while many, including the headmaster Hyde, fled over seas to Louvain, Douai, Paris, Rome, &c. During the Great Rebellion, Winchester emphatically "stood for the king." As Lord Selborne has put it

"And when the Scottish plague-spot ran withering through the land,  
The sons of Wykeham knelt beneath meek Andrewes' fostering hand,  
And none of all the faithless, who swore th' unhallowed vow,  
Drank of the crystal waters beneath the plane-tree bough."

To represent the parliament almost the only name is that of Col. Piennes (Penys), who, according to the tradition believed by every Wykehamist, protected the college from outrage at the hands of Cromwell's army. While, on the other side, such entries as the following are common:

"principal of Magd. Hall, fought for the king, and died in the Charterhouse," "major of royalist horse, then D.D." "vicar of Adderbury, slain by Roundheads," "rector of Hawarden, ejected by rebels and became major of cavaliers."

In this connexion we may also mention John Windebanke, M.D., secretary of state to Charles I., and John Betts, physician to Charles II. Indeed, at this time Winchester seems to have bred doctors of medicine, as just previously she had bred professors of Greek. Among the number is William Musgrave, one of the early secretaries of the Royal Society.

To pass to a later period. In the eighteenth century we first find the names of admirals—such as Sir Hyde Parker, lost at sea in 1783; Sir Richard Keats, Governor of Greenwich Hospital; and Raper, author of *A New System of Signals*. Generals hardly begin to appear till the end of the same century, when their number was exceptionally augmented by the "great rebellion" of March, 1793. Field-marshal Lord Seaton, indeed, seems to have left in the ordinary course; but his contemporaries and brothers in arms—Sir James Dalbiac, Sir Lionel Smith, and Gen. Cammac—were all included among the twenty-nine then expelled. We may be pardoned for here recording the name of another military schoolfellow of these—Major Pickwick, "son of the coach proprietor at Bath."

Space fails us to continue this bede roll into the present century; and if we were to attempt to do so, the exclusion of "commoners" would result in an entire falsification of the record. We will conclude with expressing a hope and venturing a suggestion—a hope that Mr. Kirby, or some one else, will be induced to carry on the work so well begun; and a suggestion that the governing body, who have now superseded the warden and fellows, will at once take steps to amend the form of register, by adding a column for the name and occupation of the boy's father.

JAS. S. COTTON.

*Romantic Ballads and Poems of Fantasy.*  
By William Sharp. (Walter Scott.)

KEATS'S sonnet, "On First Looking into Chapman's Homer," does not exaggerate the fresh feeling of delight which some books inspire in the reader. And it is the special privilege of poetry to exert this charm. A new poem that wakes the imagination, that stirs some depth in our nature of which we were not conscious before, marks quite an era in our life. We dwell upon the joyous experience as we first realise it, and it becomes so much a part of us that we can recall it at will. The poet has made us so much the richer by the rare gift he has given us. A gift of this rare kind we now owe to Mr. William Sharp; for this little volume, small as its compass is, contains some of the truest imaginative poetry. There are not many pieces in the book, nor are they long. It must be supposed that Mr. Sharp has written much other verse since his last published volume; but he has wisely saved the critic and the reader the trouble of avoiding the poorer sort and the padding by omitting it. What remains bears the very hall-mark of excellence. It is as though Coleridge had published the "Ancient Mariner" and "Christabel," with "Kubla Khan" and two or three of his ballads, in one precious little book.

The argumentative preface, which Mr. Sharp addresses to a friend, has itself somewhat reminded me of Coleridge, for it recalls that prefixed to the *Lyrical Ballads*. Mr. Sharp, like the Lake poets, protests against the merely literary quality in poetry. They wanted to infuse into it the freshness and simplicity of life. So does he, but life for him is all tinged with romance. It is life in which the imagination is active, and which is sympathetic not to every-day nature only but to "the light that never was on sea or shore." He believes that the poetry of the near future—as the painting also, and the fiction—will partake of this character; and he leads the way admirably in these ten exquisite poems.

The first, and most important, is a ballad in three parts, called "The Weird of Michael Scott," each part based on a legend relating to that mythical personage of mediæval story. In the first part the Wizard Michael practices his art upon an enemy, whom he changes into a creature of the woods; in the second his power to win a maiden by the same supernatural agency is thwarted; and in the third he meets his own doom. Throughout the poem he is represented as being vengefully pursued by his own soul—a feature of the legends to which Mr. Sharp gives a very impressive actuality. It is impossible to do full justice to this poem by quotations, for it is so perfect a whole that it can only be fairly judged by being read throughout. But detached passages will still have a graphic beauty or impressiveness of their own. Here are a few verses from the first part, describing the Wizard's headlong ride across the Haunted Brae:

"Across the Haunted Brae he fled,  
And mock'd and jeer'd the shuddering dead;  
Wan white the horse that he bestrode,  
The fire-flaughts stricken as it sped  
Flashed thro' the black mirk of the road.

"And ever as his race he ran,  
A shade pursued the fleeing man,  
A white and ghastly shade it was;  
Like saut sea-spray across wet san'  
Or wind about the moonlit grass."

"Down, down the Haunted Brae, and past  
The verge of precipices vast  
And eyries where the ospreys screech;  
By great pines swaying in the blast,  
Through woods of moaning larch and beech;

"On, on by moorland glen and stream,  
Past lonely lands where mallards dream,  
Past marsh-lands where no sound is heard,  
The rider and his white horse gleam,  
And, aye behind, that dreadful third."

The pursuit of the Wizard by his soul is powerfully described again by the opening verses of the second part:

"Athwart the wan bleak moonlit waste,  
With staring eyes, in frantic haste,  
With thin locks back-blown by the wind,  
A grey gaunt haggard figure raced  
And moaned the thing that sped behind."

"It followed him, afar or near:  
In wrath he curs'd; he shrieked in fear;  
But ever more it followed him:  
Eftsoons he'd stop, and turn, and peer  
To front the following phantom grim."

"Naught would he see: in vain he'd list  
For wing-like sound or feet that hissed  
Like wind-blown snow upon the ice:  
The grey thing vanished like a mist,  
Or like the smoke of sacrifice."

I was almost tempted to italicise the last two lines, the more forcibly to draw attention to them; but no one can read them without remarking the singular fitness and the beautiful suggestiveness of the images employed. Quite as noteworthy is the vivid picture of wind-blown snow "hissing" along the ice. The sound and the natural fact itself are familiar enough; but the figure, as Mr. Sharp uses it, belongs to the highest level of poetry. Michael passes on to Kevan Byres, to invoke "fair Margaret" who dwells there, and bid her come to him:

"Come forth, May Margaret, come, my heart  
For thou and I nae mair sall part—  
Come forth, I bid, though Christ himself  
My bitter love should strive to thwart,  
For I have a' the powers o' hell!"

"What was the white wan thing that came  
And lean'd from out the window-frame,  
And waved wild arms against the sky?  
What was the hollow echoing name,  
What was the thin despairing cry?"

"Adown the long and dusky stair,  
And through the courtyard bleak and bare,  
And past the gate, and out upon  
The whistling, moaning, midnight air—  
What is't that Michael Scott has won!"

"Across the moat it seems to flee,  
It speeds across the windy lea,  
And through the ruin'd abbey-arch;  
Now like a mist all waveringly  
It stands beneath a lonely larch."

Michael again calls upon Margaret:

"But as a whirling drift of snow,  
Or flying foam the sea-winds blow,  
Or smoke swept thin before a gale  
It flew across the waste—and oh  
'Twas Margaret's voice in that long wail!"

"Was that a heron in its flight?  
Was that a mere-mist wan and white?  
What thing from lonely kirkyard grave?  
Forlorn it trails athwart the night  
With arms that writhe and wring and wave!"

"Deep down within the mere it sank,  
Among the slimy reeds and rank,  
And all the leagues-long loch was bare—  
One vast, grey, moonlit, lifeless blank  
Beneath a silent waste of air."



For striking imagery the third part of the poem is, perhaps, the finest. I must forbear to quote the supernatural incidents which enter into the plot of it, for their weirdness would suffer by detaching these passages from their place. I cannot refrain, however, from adding these few verses of picturesque description:

"At times he watched the white clouds sail  
Across the wastes of azure pale;  
Or oft would haunt some moorland pool  
Fringed round with thyme and fragrant gale  
And canna-tufts of snow-white wool.

"He watched the kestrel wheel and sweep,  
He watched the dun fox glide and creep,  
He heard the whaup's long-echoing call,  
Watched in the stream the brown trout leap  
And the grilse spring the waterfall.

"Along the slopes the grouse-cock whirled;  
The grey-blue heron scarcely stirred  
Amid the mossed grey tarn-side stones:  
The burns gurg-gurgled through the yird  
Their sweet clear bubbling undertones."

Striking as they are, the passages which I have extracted from this remarkable poem can give only a partial and insufficient idea of it. The subject demands imaginative treatment of the highest order, and that it has received. If Mr. Sharp had written this poem alone, and nothing else, it would be an unquestionable credential of his calling to the office of poet. But the nine other poems in the volume are each—with scarcely an exception—as perfect in their kind. "The Son of Allan" is as fine a tragic ballad as is to be found in modern literature; while anything more weird in conception or more imaginative in treatment than "The Death-Child," I do not know. Verse of this kind is so exceptional that one can only speak of it in terms of grateful appreciation. We shall naturally look for more of the same quality from the same source; but no fountain, however affluent, yields such streams every day.

GEORGE COTTERELL.

#### QUIGNON'S BREVIARY.

*Breviarium Romanum a Francisco Cardinali Quignone editum et recognitum. Juxta editionem Venetiis A.D. 1535 impressam. Curante Johanne Wickham Legg. (Cantabrigiæ: typis atque impensis Academiae.)*

LITURGICAL students are again under obligations to the Syndics of the Cambridge University Press. In 1884 they gave us the late Dr. Swainson's *Greek Liturgies*; in 1886 the issue of the *Sarum Breviary* was completed; and now we have before us from the same benefactors a reprint of the earliest form of Cardinal Quignon's Breviary, the Venice edition of 1535 (*Mense Junio*), collated with the edition published at Rome in the month of March of the same year. These two, with four other editions, all published before 1537, are the only editions that Dr. Legg supposes to contain the earliest form of the text.

The name, at least, of Quignon's Breviary is known to students of the English Prayer-Book as having, most probably, suggested the character of several of the reforms that were effected when the mediæval breviaries of the Church of England became the Book of Common Prayer, and as having, certainly, supplied in its *Prefatio* a considerable por-

tion of the *Preface* of the Book of Common Prayer (entitled "Concerning the Service of the Church" since 1662, when what is now called the "Preface" was prefixed).

Quite independent, however, of its relations to the Anglican service-book, Quignon's Breviary has many interests of its own. It was one of the earliest attempts at liturgical reformation within the Roman Church itself. Its construction was undertaken, at the request of Clement VII., by Francisco de Quiñones (a grandson of the famous Count Alvaro de Luna), a Franciscan, and Cardinal Priest of the Holy Cross. The cardinal's title, by the way, accounts for the curious mode in which the work before us has been sometimes referred to—viz., as *Breviarium S. Crucis*. The result of the revision, as seen before publication, was approved by Clement, and again by Paul III., who—as we find by his Brief of February 5, 1535, prefixed to the Breviary—gave permission to all secular "clerks and presbyters" to substitute the new Breviary for the old in the recitation of the office, on condition of obtaining a licence from the Apostolic See; and to encourage applicants, it was added that the licence should be issued without charge. The numerous changes made by Quignon, more especially the omission of antiphons and the reduction of the lections to three, whether the day were festal or ferial, were reasonably felt as removing much of the richness, variety, and colour from the ancient services; and strong opposition to the Breviary was made in various quarters. The Sorbonne censured it; and it was looked on with dislike and suspicion by many. Nevertheless it made its way, more especially, as it would seem, in France. Certainly the editions published at Lyons and Paris outnumber all the rest. Paul IV. in 1558 refused the issue of fresh licences for the recitation of this Breviary, and ten years later Pius V. went so far as to prohibit its further use.

The bibliography of this Breviary has yet to be written. Zaccaria, Arevalus, and Wadding's *Scriptores Ordinis Minorum* lay a useful foundation; but Dr. Legg's researches suffice to show that their knowledge of the early issues was very imperfect. While Dr. Legg, on the other hand, does not concern himself with the editions subsequent to July 1536. After this date the text was further revised. The later forms of the Breviary revert to the use of the antiphon, and some of the lections are altered. I wish some investigator would say when the third lection for the Feast of the Conception of St. Mary, which stands in the first form of the text, here printed by Dr. Legg, gave place to the lection in which Thomas Aquinas is cited as pronouncing in favour of the doctrine of the immaculate conception of St. Mary—a proceeding which afterwards so justly scandalised Maldonatus. The alteration I have seen in as early a copy as that of Paris, 1539 (apud Jolandam Bonhomme viduam Thielmanni Kerver).

In the first form of the text, again, Quignon's Breviary commits itself to a declaration in the third lection for the feast of St. Mary Magdalene, that there were great controversies among the learned as to whether Mary of Bethany, Mary of Magdala, and "the woman that was a sinner," are three persons or only one, and that the more probable opinion

is that they are three. The statement as to what is more probable is omitted in later editions. Despite, however, the statement of the lection, the collect yet inconsistently ran: "Beatae Mariæ Magdalene quæsumus domine suffragiis adjuvemur, ejus precibus exoratus quatridentium fratrem vivum ab inferis resuscitasti, qui vivis." The collect in the *Sarum Breviary* and that in the first Prayer Book of Edward VI., on the other hand, identified Mary Magdalene with "the woman that was a sinner." May it not be that the diversity of opinions emphasised in the lection of Quignon suggested to the Anglican Reformers to get rid of the difficulty by getting rid of the feast, as they did in 1552? The commonly received view in the Roman Church is to identify the Magdalene, the sister of Martha, and the "peccatrix"; that and the sanction more or less explicitly given by the Roman Church to this view (as in the *propria* for the Feast of St. Mary Magdalene in the Missal) would seem to invest this interpretation of Scripture with a high measure of authority for members of her communion. The matter is discussed in an able way by the late Dr. W. G. Ward in an article originally contributed to the *Dublin Review*, and since republished in his *Essays Devotional and Scriptural*.

Quignon, in his lections for Saints' Days, endeavoured to weed out the more improbable legends, and to cite only "ex probatis et gravibus auctoribus graecis et latinis." And even after the exercise of this care in his first edition the frequent *ut quidam tradunt* or *traditur* (which in the second was changed to *memoratur*) showed the critical temperament of himself and his assistants in the labour of revision.

Another motive that was at work in Quignon's revision was an outcome of the Humanist influence. The barbaric latinity that here and there disfigured earlier breviaries was a pain and grief to the cultivated reader. He declares that in the former Roman Breviary not a few of the histories of the saints were written "tam rudi stilo tam sine rerum delectu et gravitate" that they were objects of contempt and derision to the readers; and in his revision he desires that what is selected should not only be based on better authorities, but also appear "stilo paulo quidem cultiore non tamen fucato."

The suggestions supplied by Quignon's Breviary for the revision of the English Book of Common Prayer in 1549 are numerous, but are too well known to need notice here. But the English revision was more sweeping than even Quignon's first form, and certainly was in some particulars excessive, and injurious to the liturgical beauty of the service-book. Thus, the invitatory, as Quignon retained it, i.e., recited only once before and once after the Venite, could not be complained of as breaking the sense of the psalm; and, varying from feast to feast and from season to season, it would have early sounded with excellent effect the key-note of the service of each day. On the other hand, the lectionary system of the Church of England, even in its earliest reformed shape, and much more since the adoption of the new tables of lessons, is incomparably superior to Quignon's arrangement.

Dr. Legg has indicated in his indices of

hymns, collects, invitatories, &c., the materials which he has not found in the unrevised Roman Breviary of 1534 (the year previous to his work), and they prove to be of an entirely insignificant kind—five or six invitatories, and two or three collects. Much was removed, and much new matter supplied in the lectionary; but the revision of the rest of the Breviary consisted of pruning (and perhaps sometimes slashing and hacking), together with rearrangement, more particularly of the psalter.

The two first issues of this Breviary—those of Rome and Venice—were without the verses of sage counsel so commonly written in the mediæval kalendars as guides to health, or to the timely execution of agricultural work. But they seem to have been missed; for one of the Paris editions of 1536 inserts them, and the good priest learned at what time of the year he might with safety pair his nails and take a bath, or received the warning in August, "noli sociare puellam."

In a recent catalogue of Rosenthal, of Munich, I saw that a copy of the Venice (1535) edition—that from which Dr. Legg has printed the volume before us—was offered for 5000 marks. We should be glad to possess that precious little volume; but Dr. Legg and the Cambridge University Press have taken the sting from our fruitless longings.

J. EDENBURGEN.

#### NEW NOVELS.

*The Academician.* By Henry Erroll. In 3 vols. (Bentley.)

*A Woman's Face.* By Florence Warden. In 3 vols. (Ward & Downey.)

*Ulu.* By Joseph Thomson and E. Harris-Smith. In 2 vols. (Sampson Low.)

*Walter Stanhope.* By John Copland. (W. H. Allen.)

*Found, yet Lost.* By Edward P. Roe. (Ward & Lock.)

*A Glorious Gallop.* By Mrs. Edward Kennard. (White.)

*The Academician* is an exceedingly clever book—admirably constructed, well-proportioned, written with scrupulous care. Henry Erroll draws an unusual number of characters, yet not one of them can be said to be a caricature, except perhaps Chesham, the sybaritic, odiously selfish stepfather of the heroine, Mabel Moore, who appears in the first chapter, and who occasionally strikes one as a vulgarised Skimpole. Then, although *The Academician* is full of art, artists, and the folk that cling to the skirts of both, there is in it no gush of this "school" or of that, and but little of studio shop-talk. Above all things, Henry Erroll succeeds in giving an air of reality to his chief character, although at first sight that creation seems a monstrosity, an altogether impossible compound of Michael Angelo and the masterful hero-villain of *The House on the Marsh*. Stephen Baring, who gives the name to this book, and pervades it, is represented as not only a Royal Academician of the first genius, and in the zenith of his fame, but as loving his art with a pure passion, which prevents him from loving aught else. Yet this man has the manners of a costermonger, the

heart of a Murdstone, the cold-blooded, unflinching unscrupulousness of the Napoleon of popular fancy. He is a miser, a liar, and, in intent, a bigamist, if not a murderer. Seldom, if ever, has there been told, in fiction, or even in the law courts, a more revolting story than that of how Stephen Baring marries Constance Durant for her twenty thousand pounds, only to break her heart, to trample on her little ideals of home-comfort, decorum, and beauty; how he tries to get rid of her by placing her in the hands of a model—who has been something more to him than a model in his days of coarse and utterly selfish Bohemianism—while he spreads the report that she has died of cholera in Paris; and all that he may marry another woman, whom he wishes to have beside him, to permanently inspire, not his heart, but his art. Yet such is Henry Erroll's skill in revealing and developing Baring's character that it is hardly possible not to come to the conclusion that such a man actually exists. With the exception already mentioned, all the characters are as lifelike, if not as startlingly lifelike, as Baring—poor soulless, rather than heartless, Constance; Mabel Moore, her unconscious rival; Hubert Durant, Mabel's somewhat unsatisfactory lover; and, above all, Barthélemy, Hubert's mentor in French impressionism. There are, indeed, only two weaknesses in *The Academician*; and they are weakness in plot evolution, not in character painting. It seems incredible that a man at once so unscrupulous and so astute as Baring should, instead of poisoning or otherwise getting rid of Constance, have placed her in confinement in England. To do this was but to tempt the detection that ultimately befell him. Then Hubert Durant's wanderings from the straight road of Burlington House rectitude into the miry paths of "morbidity," but profitable, French art are not adequately explained, even when due weight is given to the influence of Baudelaire and Théophile Gautier, as well as of Barthélemy and opium. "De Quincey, Hoffmann, and Edgar Allan Poe, helped Hubert a little further," says Henry Erroll, "on the unreal slippery path he was treading." This is, perhaps, the one utterly weak sentence in *The Academician*.

*A Woman's Face* proves that the special cunning in plot-construction of the author of *The House on the Marsh* has not deserted her. One gets a little tired of the mesmerism, hypnotism, and so forth, which she presses into her service; but she keeps her secret—and the secret of Lady Kildonan—to the end. The two women in it—the suffering and ill-treated Alma Crosmont and the madly selfish Lady Kildonan—are admirably drawn; and Lord Kildonan, although there is nothing specially Scotch about him, is an excellent sketch of an old, eccentric, self-contained, good-hearted man. The introduction into a Westmoreland mystery of the young Doctor, Frank Armathwaite, who is on his way to Glasgow, is managed with that peculiar skill which Miss Warden, almost alone among the sensational novelists of the day, possesses. It is impossible—and it would be unfair even if it were possible—to give a *précis* of the plot of *A Woman's Face*; for, as in all its author's works, each link in the chain of incidents is essential to, and cannot be detached

from, the whole. It must suffice to say that the power of physical fascination which Miss Warden is so fond of exhibiting finds realisation in Lady Kildonan to an even greater extent than in any character she has yet drawn. The one poor portrait in *A Woman's Face* is Ned Crosmont. He is too contemptible a weakling. He is unworthy not only to be the husband of Alma, but to be the tool of Lady Kildonan in the gratification of her hereditary passion for gambling. Ned Crosmont is, however, more than atoned for by the extraordinary wife and the not less extraordinary daughter—though she is extraordinary in a different way—of the Westmoreland doctor, whose place Armathwaite ultimately takes. Altogether *A Woman's Face* is very little inferior to *The House on the Marsh*, and is in all respects superior to *A Prince of Darkness*.

Mr. Joseph Thomson, the traveller, has, with the help of Miss Harris-Smith—perhaps it would be more accurate, as well as more polite, to say that Miss Harris-Smith has, with the help of Mr. Thomson—given us in *Ulu* what is termed on the title-page "an African romance." Undoubtedly there is abundance of African scenery in it. There is also abundance of romance, at all events of the sort that Mr. Rider Haggard has rendered us familiar with. The second volume is filled with hunts and escapes and combats as prolonged as the duel between Macbeth and Macduff when fought out on the stage of a provincial booth. Yet *Ulu* is not "an African romance," because *Ulu*, who is ostensibly its heroine, fails to create the true romantic interest in the mind of the reader. She has "a lissom, supple figure," "snow-white teeth," and a "low, soft, musical voice." She is devoted, loyal, brave; quite unnecessarily, she dies in the end. But somehow she fails to create any feeling stronger than sympathy. The odour of rancid castor oil which heralds her presence in the fourth chapter never leaves her. Had she been an Amazon, a Pocahontas, a "She," one might have got over the castor oil with the help of time, soap, and love. But she is nothing of the sort. She is merely a simple, pretty, submissive, characterless girl, who, towards the end of her story, falls into her true position as African lady-help to her successful Scotch rival, Kate Kennedy. Then the fundamental idea of *Ulu* is an inadequate, if not an impossible, one. It is based on calf-misogyny, which is even more insufficient as literary capital to build a romance upon than calf-love. Tom Gilmour, a young Scotchman, with a weakness for dreaming on hill-tops, returns from the East to Edinburgh, "master of a considerable fortune" left him by his father, and intending to marry Miss Nina Lindsay, daughter of an advocate. He finds her married to "a bantling millionaire" (by the way, when was this creature naturalised in Midlothian?), who, with more than Disraelian liberality, has strewn her wedding-gown with diamonds. She tells him "My day is Wednesday"; whereupon he flees from civilisation, settles on Mount Kiiimandjaro, solaces himself for the loss of Miss Lindsay with hartebeest soup, Chaga mutton, and banana fritters, talks Byron-and-water to himself and (when he gets a chance) "emancipated" savant-and-bitters to missionaries. He contemplates



wedding some savage woman, Ulu, for choice; and, of course, he falls in love with the first European girl, in the person of a missionary's daughter, he comes across. The Gilmour of real life would have gone in for "serious drinking" for a week, allowed his hair to grow for three months, astonished the Dialectical Society of Edinburgh with some extravagant doctrines, then plunged headlong into the study of theology or medicine, emerging as the husband of a daughter of the manse, or of a professor of anatomy. But although Ulu is a disappointment, although the *raison d'être* of Ulu is incredible, although we have too much old-fashioned fine writing about "broad home parks, with their stately array of oak and beech and broad-leaved chestnut giving added dignity to lordly mansions, stern with the pride of high degree," Miss Smith and Mr. Thomson have written an agreeable, pleasantly exciting book, strong, if not in dramatic, certainly in human interest. If Gilmour is rather a poor creature, Kate Kennedy, the missionary's daughter, is the reverse, in spite of her being a "lady medical" and being "spoiled by the Edinburgh men." She is a bright, active-minded girl, full of fun and good sense, courageous, resourceful, and practical. The development of a rather stand-offish acquaintance between her and Gilmour into intimacy and love is traced with great skill and perfect delicacy. Then the Masai scenes, the dances, the fights, and all the rest of it, are full of life and reality. Kennedy, the missionary, is well drawn; and Uledi, Gilmour's faithful but bloodthirsty lieutenant, is almost as striking a character as Umelopogaas himself.

The only serious fault to be found with *Walter Stanhope* is that its author, like its hero, attempts too much. Mr. Copland seems to be a new writer; but he is evidently a man of culture, and is especially well acquainted with German habits of life and with English political history during the first quarter of the present century. It is greatly to his credit, also, that he writes in clear unaffected English, even although he does make Walter Stanhope, in the delirium of happy love, pray to be changed from "a floating weed, blown about by every wind of feeling and of doctrine, into a fixed and steady buoy, by which the poor mariner on life's stormy ocean may direct his course." But he should have been content, through Stanhope's experiences, to contrast England and Germany as regards social life, amusements, education, and politics. He should not have brought actual historical personages upon his stage. At all events, his efforts in this direction have met with but scant success. The Bismarck with whom, as a young man, he makes Stanhope meet, and who says that "the work before us is to be carried out by blood and iron; here is the blood (putting his hand on his breast), and our army has the iron, which will one day act like a magnet," &c., is but a pale copy of "the madman" of Prosper Mérimée, Napoleon III., Biarritz, and, more or less, of fact. The influence of Lord Beaconsfield is distinctly to be traced, too, in Mr. Copland's conception of his hero. Walter Stanhope, with his blue blood, his capacity for becoming either an Admirable Crichton or a jack-of-all-trades, his impulses, his pecu-

niary resources, which allow of his devoting a few years of his life to the gratification of these impulses, is just such an aristocratic Odysseus as Disraeli used personally to conduct on a circular tour of passion and pleasure to the Penelope's arms from which he started. But there is no slavish imitation of Disraeli in the actual incidents of Stanhope's journey. Mr. Copland's "German student" scenes are all his own, and they are very good. They are much to be preferred to the political and matrimonial intrigues in which Stanhope is plunged on his return to England. The adventures on our inhospitable shores of Minna, the Göttingen girl—who holds the first place in the susceptible Stanhope's affections until she is displaced by the Lady Hilda whom he marries—are agreeably told, although Mr. Copland might have spared her one, on the whole, improbable insult that is offered her. The unpleasant people in *Walter Stanhope* are the poorest sketches in it. There must be sirens in an Odyssey, of course; but Mr. Copland does not score a success with Lady Earlsfield, the attractive widow, who endeavours to supplant Lady Hilda. We hear a great deal of her "cynical immorality"; but, in Mr. Copland's pages, she only seems a somewhat passionate and vulgarly forward woman.

*Found, yet Lost* is much shorter than the majority of the stories that have gained for Mr. Roe the remarkable popularity he enjoys in the United States; but it accounts for that popularity better than his larger and more pretentious works. It appeals directly to the sympathies of that large number of novel-readers—still, in spite of the evident attractions of "realism," the preponderating majority—who think there is nothing so deserving of admiration and a good cry as faithful love in woman and unselfish devotion in man. Both are given in the fullest measure and of the best quality in *Found, yet Lost*, which is very nearly an American "Auld Robin Gray." Captain Albert Nichol, the affianced husband of Helen Kemble, the successful rival of Hobart Martine, and a gallant officer on the Union side in the Civil War, is struck by a fragment of a shell while leading his men to battle. He is reported dead. Martine seeks for but fails to find him. In due course of time Helen promises to reward Martine, whose high character this crisis has revealed, with her hand. Then Nichol is discovered—alive, a mental wreck, ignorant of his own personality, incapable of recognising his relatives, his friends, or Helen. Then—but it is unnecessary to say more than that Martine never swerves from the path of duty, and that the end of the story is such as nine out of ten of its readers will approve of. The heroic unselfishness of Martine, and the ripening of Helen's character in the sunshine of its influence, are the attractive features of *Found, yet Lost*, and they are, indeed, very attractive. This is one of those few stories that are good in all respects, and that yet one does not feel tempted, after reading, to place on the nursery shelf.

There is, it is unnecessary to say, a strong resemblance between *A Glorious Gallop* and Mrs. Edward Kennard's previous works. It is, however, superior, both in plot and agree-

ableness, to several of those. There is not much of a story, to be sure. Capt. Falconer is for a time undecided whether he should ask in marriage the fascinating, handsome, and unvarnished Miss Geraldine Brotherton, or Maggie, her decidedly plain, but also decidedly honest, sister. But "a glorious gallop," which ends in Maggie breaking three of her ribs decides the question. The story, which leads up to this satisfactory but commonplace arrangement, is, however, very animated, and the dialogue is not throughout pervaded with hunting slang.

WILLIAM WALLACE.

#### SOME HISTORICAL BOOKS.

"STATESMEN" SERIES.—*Life of Viscount Palmerston*. By Lloyd C. Sanders. (W. H. Allen.) This is a very useful and interesting record of a remarkable career which, in its course, illustrates the current of British affairs through the middle part of the century. Mr. Sanders makes careful mention in his preface of very numerous sources of information. In some points this short biography is more complete than larger works, because of the many later publications which have been open to Mr. Sanders, who has gathered from Hayward's letters that Palmerston was attracted "by the absurd theory that the plays of Shakspeare were really written by Bacon." It is needless to dwell upon Palmerston's popularity, upon his good nature, upon his flippancy, or upon his failure as a legislator. No great statute bears his name and fame to the next generation. Lord Shaftesbury, who was not a bad judge, said, "I never knew any Home Secretary equal to Palmerston for readiness to undertake every work of kindness, humanity, and social good." When attacks are made upon the manners of this later time in Parliament, it is well to bear in mind that to-day no minister would reply to a member as Palmerston did to Mr. Bright, that he treated his "censure with the most perfect indifference and contempt." Mr. Sanders is not more full of admiration for Palmerston than is becoming to a biographer, but he does sometimes less than justice to others. When he accuses Mr. Gladstone of throwing himself "with great inconsistency into the arms of the peace party" in 1856, it would be well to have shown on what grounds that unfavourable judgment of Mr. Gladstone's conduct was based. No fair-minded Englishman can read a biography of Palmerston without admiring his courage, his self-confidence, his fidelity to his friends, his strong commonsense. But his policy does not commend itself entirely to any party in the present day, and irresistibly one is reminded of Cobden's judgment upon his old opponent: "The noble lord has cost the country a hundred millions sterling, and I think he is dear at the money." The foreign policy of Lord Salisbury would have appeared cautious and timid to the minister who was known as Lord Firebrand.

"The Story of the Nations."—*Chaldea: from the Earliest Times to the Rise of Assyria*. By Zenaide A. Ragozin. (Fisher Unwin.) This is, from a literary point of view, the most successful of all the volumes of this series that we have seen. The illustrations, also, are more numerous, and, on the whole, of much better quality, than in any of the earlier volumes. M<sup>me</sup>. Ragozin makes no pretence of being an Assyriologist, but she has evidently studied with care and intelligence what has been written on the subject by the scholars of greatest authority. The introduction, occupying about a third of the book, consists of a well-digested and interesting account of the progress of modern discoveries on the sites of

the Mesopotamian cities, and a general outline of the results obtained up to the present time. The remainder of the work gives a spirited and, in the main, trustworthy sketch of the history of Chaldea, and of the characteristics of its institutions and civilisation during the early period indicated on the title-page. The author has in some cases deferred too much to the authority of Lenormant, and the passages relating to the points of contact between Chaldean and Hebrew history or legend are not free from untenable hypotheses. The suggestion that Cain is the eponymus of the Turanian race is not very probable, and the specific arguments adduced for it ignore the obvious fact that the Adam-Cain-Lamech genealogy and the Enosh-Kenan-Lamech genealogy are simply two versions of the same pedigree. The author also accepts the assertion, which is utterly destitute of real evidence, that the ancestors of the Hebrew people emigrated from Chaldea because they were persecuted for their religion. Altogether, however, this is an excellent book of its kind; and we shall look forward with some interest to M<sup>me</sup>. Ragozin's promised volume on Assyria, in which she will have the advantage of dealing with facts that rest on unequivocal historical evidence.

"ENGLISH HISTORY FROM CONTEMPORARY WRITERS."—*Strongbow's Conquest of Ireland. With Illustrations and Map.* By Francis Pierrepont Barnard. (David Nutt.) This volume consists chiefly of translated passages from Gerald de Barri ("Giraldus Cambrensis"); but it also contains extracts from the other contemporary writers on the English side, from the Irish annals, and from one or two unpublished charters. The passages are well chosen and well translated, the quaint affectations of Giraldus's style being often cleverly rendered. Perhaps Mr. Barnard has allotted too large a proportion of his limited space to that lively writer's entertaining gossip about the natural and supernatural wonders of Ireland; but the fault is at any rate easily pardonable. The quoted passages are connected by brief remarks by the editor, which will enable the reader to follow the course of the story with little difficulty, even if previously unacquainted with its outlines. The appendices include a genealogical table of the Geraldines, lists of the principal persons, Anglo-Norman and Irish, who were concerned in the war, an account of the territorial divisions of Ireland at the time of the Conquest, and a brief notice of the authorities quoted.

*The Life and Times of Queen Victoria.* Illustrated with numerous Portraits, Views, and Historical Pictures. By Robert Wilson. In 2 vols. (Cassell.) It would no doubt be an injustice to this book to judge it by any very high standard of literary workmanship; but it is far above the ordinary level of the books that have been written to meet the popular demand occasioned by the "Jubilee" of last year. Mr. Wilson shows both fulness of knowledge and independence of judgment. The style is lucid and vigorous, and the selection of material shows a sounder appreciation of the relative importance of events than is often met with in books of this occasional character. The author's opinions are expressed with frankness, and, however open to question they may be, are at any rate free from all suspicion of narrow partisanship. The same candour is displayed in the references to the Queen's personal action in matters of public interest. There is no want of cordial recognition of the enlightened public spirit by which her Majesty's conduct has, in the main, been characterised; but the author does not attempt to maintain that every one of her acts has been

judicious. Mr. Wilson has, of course, been obliged to make some concessions to the triviality which the public demands in a "Jubilee history"; but in spite of this he may be congratulated on having been able to give to his work so much of serious historical value. The illustrations—about 500 in number—are mostly well executed, and in nearly every case strictly pertinent to the subject.

*Origins of the English People and of the English Language.* Compiled from the best and latest Authorities. By Jean Roemer. (Kegan Paul, Trench, & Co.) This curious volume contains two distinct books. The first 452 pages treat of the subjects indicated in the title-page; but the so-called appendix, which extends to 188 pages, is an account of the origin and development of the French language. Dr. Roemer, who is Professor of French in the College of the City of New York, would, we suppose, speak of himself as the "author" of the volume; but the title that really belongs to him is that of "compiler," in the sense assigned to that word by the Latin dictionary. We should not be surprised if his method of "compiling" were to bring him into trouble with certain English publishers. Messrs. Macmillan, especially, have good reason to complain of his procedure, many entire pages of the book being made up of sentences copied verbatim (without specific acknowledgment) from Canon Taylor's *Words and Places* and Mr. Kington Oliphant's *Old and Middle English*. In the former case the offence is peculiarly flagrant, for the work in question is nowhere referred to by name, not even in the list of authorities, although that contains the title of the same writer's *Greeks and Goths*, which has also been pillaged. Whether there is anything original in the volume we are unable to say. We find, it is true, several gross blunders that we never met with before; but it is quite possible that Dr. Roemer may have "compiled" even these from one or other of his "best and latest authorities." There have no doubt been writers before Dr. Roemer who were ignorant enough to regard the name of the Jutes as "undoubtedly a variation of the Gothic root *thiuda*, *tiut*, *diut*, meaning 'men of the nation,' or to believe that the Northumbrian gloss on the Durham gospels is coeval with the Latin text, instead of being more than two centuries later. It must be acknowledged that the volume contains a large amount of valuable and interesting matter—among other things, an extensive series of specimens of Early English and Old French, and some well-executed facsimiles of MSS.; but it also contains so much that is inaccurate and misleading that we should have considerable hesitation in recommending it, even apart from the reprehensible manner in which it has been manufactured.

*History of South Africa.* By George McCall Theal. (Sonnenschein.) Mr. Theal's present volume is adapted from his previous work, *Chronicles of Cape Commanders*, and gives a minute account of the Dutch settlement at the Cape from the first landing in Table Bay, under Van Riebeeck, in April, 1652, to the year 1691, a period of not quite forty years. The Dutch governors kept an exact chronicle of every event, great or small, important or insignificant, that happened in the infant colony; and Mr. Theal follows their example. He remarks that there are circumstances under which the deeds of 600 individuals may be of greater importance in an historical retrospect than are ordinarily those of 600,000. History affords many such, but we cannot place the worthy Dutch burghers of the Cape in that category. It would have been easy to have condensed the early history of Cape Colony without in the slightest degree diminishing its interest or historical value; but condensation is not Mr.

Theal's forte. He is, indeed, singularly diffuse and prolix. Nevertheless, it must be remembered that he writes for the descendants of the original colonists, and they may be of a different opinion from ourselves. It is impossible not to admire his industry and perseverance. He tells us that the bulk of the records of Cape Colony is so vast that years are required to examine only the most important of them; and they have only lately been collected in one place, and are not yet arranged. All of them relating to the period treated of in the present work Mr. Theal has examined; and besides this he visited the Hague, and spent some months in examining manuscripts and maps relating to South Africa which had a bearing on his work. He is now occupied on another volume, which will embrace the remaining period of Dutch rule in South Africa.

*A Concise History of the Australian Settlement and Progress.* (Sydney: Fairfax & Sons.) This square pamphlet is an exact reproduction, in parallel newspaper columns, of a series of articles on Australia and New Zealand, published early in the present year as a centennial supplement to the *Sydney Morning Herald*, and of a very full description of the various ceremonies and rejoicings which took place at the centennial celebration. The former part supplies a large amount of information on most subjects connected with the Australian colonies, which will, doubtless, be of considerable use to travellers in Australia, though the form is inconvenient and the type trying to the eyes. There are two useful maps, one of the whole of Australia, the other, on a larger scale, of New South Wales with its divisions.

#### NOTES AND NEWS.

IN consequence of the temporary indisposition of Mr. Leslie Stephen, the dinner of the contributors to the *Dictionary of National Biography* has been postponed from Wednesday in this week to Wednesday, June 27. As previously arranged, the dinner will take place at the Star and Garter Hotel, Richmond, at 6.30 p.m. It is hoped that as many of the contributors as conveniently can will attend. Those intending to be present are requested to communicate as soon as possible with Mr. S. L. Lee, 14, Waterloo Place, London, S.W. We are glad to hear that Mr. Stephen is much better, and that he will certainly preside on Wednesday week.

MR. A. H. BULLEN is editing, for private issue in September, the works of Dr. Thomas Campion, the sweetest of the Elizabethan lyric poets. The volume will include, besides the songs, Campion's delightful masques, his interesting "Observations in the Art of English Poesie," and most of his Latin epigrams. Mr. Bullen will supply full introduction and notes. Four hundred small-paper and one hundred and twenty large-paper copies will be printed. The book will be printed at the Chiswick Press, Took's Court, E.C., where subscribers' names are now being received. Most of the large-paper copies are already subscribed for.

THE Rev. W. M. Metcalfe, of Paisley, has just sent to the press the last sheets of the first part of Barbour's *Legends of the Saints* for the Scottish Text Society, with annotations. Barbour is valuable to philologists for his store of old Scottish words, many of which have escaped record in Jameson's Dictionary.

THE delegates of the Clarendon Press have the following works ready for early publication: *Catalogue of Fossils of the British Islands*, part i., Palaeozoic, comprising the Cambrian and Silurian systems, on which Mr. Robert Etheridge has been so long engaged. It will form a small quarto volume. Hume's



*Treatise on Human Nature*, reprinted from the original edition and edited by Mr. L. A. Selby-Bigge, of University College. A school edition of Euripides's *Heracleidae*, by Mr. C. S. Jerram, on the same scale as his editions of the *Alcestis* and *Iphigenia in Tauris*. A school edition of Xenophon's *Hellenica*, books i. and ii., with notes and historical introduction by Mr. G. E. Underhill, of Magdalen College. *An Old High German Primer*, by Dr. Joseph Wright, corresponding to his *Middle High German Primer* recently issued. It is an elementary book, but it endeavours to bring within a comparatively small compass all the really important features of the language. *A Handbook to the Land Charters and other Saxon Documents*, by Prof. Earle. In his introduction Prof. Earle rejects Kemble's view of the elementary scheme of English life, and offers an entirely new exposition. He shows reasons for thinking that the manorial system was part of the first plantation, and this new theory will no doubt be canvassed by Mr. Seeborn and those who are interested in such questions.

*Scribner's Magazine* will begin in the autumn the publication of a romantic story of adventure by Mr. R. L. Stevenson, entitled "The Master of Ballentrae."

The next volume in the "Story of the Nations" series will be *Turkey*, by Mr. Stanley Lane-Poole.

A NEW novel by Mrs. Croker, entitled *Diana Barrington: a Romance of Central India*, will be published next week by Messrs. Ward & Downey.

MR. THOMAS GREENWOOD, author of *Free Public Libraries*, has just finished a companion volume on Museums and Art Galleries, which will be issued shortly by Messrs. Simpkin, Marshall & Co. It will contain chapters upon the relation of the state to museums, the place of museums in education, and the British Museum.

MR. LELAND's *Practical Education* has already reached a second edition. He now intends to carry out the ideas set forth in that book, by a series of cheap illustrated handbooks on the minor arts and industries, each to consist of lessons, from the earliest rudiments, suitable for experienced amateurs and students. The series will begin with a manual on *Drawing and Designing*, which will be followed by *Wood-Carving, Modelling, Leather Work*, and others.

MARK RUTHERFORD's *Autobiography and Deliverance* having been for some time out of print, Messrs. Trübner & Co will shortly re-issue them in a cheaper form, revised, with a new preface, and some other added matter.

WE are promised this month another Anglo-American story in *Bledisloe; or, Aunt Pen's American Nieces*, by Ada M. C. Trotter. Mr. Alexander Gardner will publish it; and also *Tempted of the Devil*, a story retold from the German of August Becker, by M. W. Macdowall.

MESSRS. G. P. PUTNAM'S SONS, of New York, announce, in their pretty little series of "Knickerbocker Nuggets," Thackeray's *The Rose and the Ring*, with facsimiles of the author's illustrations.

A MEETING of the Selden Society will be held in Lincoln's Inn Old Hall on Wednesday next, June 20, at 4 p.m. The Lord Chief Justice of England will preside, and a paper will be read by Mr. F. W. Maitland.

DURING the whole of the two next weeks, beginning on Monday, June 18, Messrs. Sotheby will be engaged in selling the first portion of the library of the late Robert Samuel Turner, well known as a member of the Philobiblon Society. Of all the historic collections that have been dispersed during the past few years,

this is perhaps the most representative of those rarities that are dear to the professed bibliophile. It is specially rich in romances and novelle, in volumes from famous libraries or bound by famous binders, and in privately printed books. It also includes Americana, first editions (of English authors as well as the classics), and some valuable MSS. Among the latter we may mention nine volumes in the autograph of Thomas Gray, chiefly consisting of notes upon Greek historians.

THE June volume of the "complete edition" of Lord Tennyson's works (Macmillan) fulfills the promise of the prospectus in containing "everything that the author has published," except the plays, which are to follow. Though numbered vi, it corresponds to vol. vii. of the edition of 1884. Like that, it begins with "The Lover's Tale" and the series entitled *Ballads, and other Poems*, which was notable as including "Rizpah" and "The Revenge." Then follow the contents of the volume published in 1885, under the title of *Tiresias, and other Poems*, with a few changes. "Balin and Balan" has now been put in its place before "Merlin and Vivien" among the *Idylls of the King*; while, by the bisection of "Geraint and Enid," the total number of *Idylls* is raised to twelve. But, on the other hand, we here have, for the first time in a collected edition, "Locksley Hall Sixty Years After"; the verses on "The Fleet"—

"You, you, if you shall fail to understand"—

which appeared in the *Times* in 1886, on the occasion of one of our naval scares; and the "Opening of the Indian and Colonial Exhibition by the Queen." Lastly, we may mention that the sonnet beginning

"Old poets fostered under friendlier skies"

now has a title given to it, "Poets and their Bibliographies." Despite, however, the fairness of the present volume, the original *Tiresias* will always possess an attraction for the book-lover in its dedication to Robert Browning, which (from the necessity of the case) is not repeated.

#### UNIVERSITY JOTTINGS.

IN accordance with general expectation, Dr. Sidney H. Vines, of Cambridge, has been elected to the Sherardian chair of Botany at Oxford, vacant by the migration of Prof. Balfour to Cambridge.

DR. F. H. H. GUILLEMARD, author of that fascinating and handsome book of travel, *The Cruise of the "Marchesa"*, has been selected by the Royal Geographical Society and the council of the senate to be the first university reader in geography at Cambridge, for a term of five years.

THE Rev. F. J. Smith, who has for some three years past been in charge of the Millard laboratory at Oxford in connexion with Trinity College, has now been appointed by the delegates of the common university fund to give lectures in practical mechanics and experimental physics.

PROF. POSTGATE has been appointed deputy reader in comparative philology at Cambridge, for Dr. Peile, during the Michaelmas term.

THE general board of studies at Cambridge has approved Mr. Walter Leaf, the Homeric scholar, for the degree of Doctor in Letters.

THE University of Oxford has conferred the hon. degree of M.A. upon Mr. R. E. St. Andrew St. John, of Wadham, teacher in Burmese at Oxford and also at Cambridge.

MR. G. P. BIDDER, of Trinity, has been nominated by the special board for biology and geology at Cambridge to occupy a table at the

Naples zoological station for six months from October next.

THE Rev. Dr. E. Moore, principal of St. Edmund Hall, and Barlow lecturer on Dante in University College, London, delivered a public lecture at Oxford on Wednesday of this week upon "Dante in Sicily."

AT a meeting held on Wednesday, June 6, in the president's lodgings, Trinity, a "local league" was founded "for the protection of the interests of the public in the beauties and antiquities of Oxford and the neighbourhood." The secretary is Mr. Matheson, of New College.

THE *Oxford Magazine* of June 13 prints a handlist of "current books of reference useful to residents in Oxford," compiled by Mr. F. Madan, who promises in the future similar lists from the early days of printing.

AN association has been formed at Edinburgh, following the example of Cambridge and Oxford, to provide lectures in academic subjects for those who have had no opportunity of benefiting by an academic course of study, but who are desirous of being brought into personal relation with the work done in universities. It is proposed to arrange for courses of twelve lectures each, in various local centres, in history, literature, science, and art. The president of the association is Sir Thomas Clark, the lord provost; the vice-chairman is Prof. Laurie; and the hon. secretaries are Messrs. H. B. Baildon and Patrick Geddes.

#### ORIGINAL VERSE.

TO A NIGHTINGALE.

"Forse a memoria de' suoi primi guai."—*Purg.*

SAD bird, when thou dost flood the listening night  
With liquid music from thy bursting heart,  
Within some tangled thicket out of sight  
Of moon and stars, till saddened they depart  
And leave the world unlit, does thy quick brain  
Teem with the dim remembrance of the past?  
Dost thou forget thy bird-shape, and again  
Put on that other self that once thou wast?  
Does the deep love that erst attuned thine eyes  
Now pour itself in music to the skies?  
Lone bird, would thou could'st know how thou  
hast wrought

My laden soul to sympathy with thine!  
Would thou could'st know, and gladden with the  
thought,  
How, easing thy full heart, thou eatest mine!

PAGET TOYNBEE.

#### MAGAZINES AND REVIEWS.

MR. W. H. JAMES WEALE, the learned author of *Bibliographia Liturgica*, has begun this month the publication of two periodicals devoted to the furtherance of his favourite study. One of these, *Analecta Liturgica*, is a quarterly, which will give at least 400 pages for a yearly subscription of £1. The first number consists of two parts, separately paged: (1) "Clavicula Missalis Romani," or an alphabetical index to the contents of the missal as authoritatively revised by Pius V. in 1570; and (2) the first instalment of what promises to be an invaluable "Corpus Hymnologicum," compiled by M. E. Misset in conjunction with the editor. The plan adopted is to take up first the early printed missals according to dioceses, and give a catalogue of all their *proses* and hymns, quoting in full those only which have never before been published; and then to treat in the same way the missals in MS. The compilers, who anticipate that the work will occupy them some ten years, state that

"nous avons dans nos cartons plusieurs milliers de Proses, d'Hymnes, et pièces liturgiques inédites, collationnées sur les manuscrits et les incunables de toutes les bibliothèques de l'Europe. Et malgré

cela nous ne nous dissimulons pas que nos collections sont biens incomplètes."

The second periodical, entitled the *Ecclesiologist*: Notes and Queries on Christian Antiquities, is to appear every six weeks, on the 1st and 15th of alternative months. The first number contains notes on the differences in the *Horae* of certain Uses; the text of a unique copy of a printed address by Bishop Alcock, of Ely (*circa* 1499), which Mr. Weale rescued from an old binding in the cathedral library at Wells last year; and the first instalment of a catalogue of Breviaries, supplementary to that of missals in the *Bibliographia Liturgica*. Both of these periodicals are published by Mr. Thomas Weale, 2 Orange Street, Red Lion Square, W.C.

#### LATIN ADDRESSES AT CAMBRIDGE.

THE following is the text of the congratulatory letter written by the public orator, Dr. Sandys, on behalf of the Cambridge senate, and presented to the university of Bologna by the delegates of the senate (Dr. R. C. Jebb and Prof. J. H. Middleton) on the occasion of the celebration of the eighth centenary of that university during the early part of the present week. The orator quoted in the course of the letter is Burke; the "friend of Newton" is Count Luigi Ferdinando Marsigli, F.R.S.:

"Animo quam laeto nuper audivimus, societatem vestram antiquitate tanta venerabilem, ut orbis terrarum inter universitates vetustissimas numeretur, annis fere octingentis ab origine sua expletis, sacra saecularia esse celebraturam. O diem faustum et felicum, quo sapientiae sedes tam insignis, diu alterum Europae lumen, ad condendas Academias alterum exemplar, doctorum omnium qui ubique sunt oculos ad sese convertit, et vetera amicitiae iura cum illis denuo confirmat. Iuvat nos quoque professorum vestrorum fastos evolvere; iuvat illius praesertim memoriam revocare, qui iuris Romani disciplinam inter vosmet ipsos plusquam septem abhinc saecula illuminavit; iuvat praeceptorum plurimorum nomina illustra recordari, qui sive in medicina docenda sive in rerum natura investiganda sive in aliis studiis postea enituerunt; iuvat illarum denique laudes commemorare, quae in vestris sapientiae sacriis, virginum Vestalium ritu, doctrinae flammam illibatam conservarunt.

"Tam praeclaris igitur professoribus ornata universitas illa vestra, in civitate florentissima collocata, olim per Europam totam legum nutrix, studiorum mater iure optimo nominata est: quin etiam urbs ipsa, prope centum abhinc annos, nostratium ab oratore quodam 'libera illa et fertilis et felix Bononiae civitas, iurisprudenciae denuo nascentis incunabula, scientiarum atque artium sedes dilecta' merito appellata est. Urbem vero tam insignem, tanta advenarum multitudine quotannis frequentatam, si quis nostro e numero forte invisit, libenter ille quidem vestra artium monumenta, vestras porticus, vestra palatia, vestra musea admiratur; sed singulari quadam veneratione atrium illud antiquum contemplatur, ubi tot clipei coloribus vividis depicti illorum nomina et gentes indicant, quoscumque titulo vestro honorifico olim ornavistis. Recordatur deinceps etiam ab ipsa Britannia quondam juvenes veritatis avidos ad doctrinae domicilium illud, tamquam ad oraculum, adventare solitos. Inde ad sedem vestram recentiorum digressus, audit idem scientiarum institutum vestrum celeberrimum ab uno e Newtoni nostri amicis fuisse conditum.

"Ergo tot hospitii veteris vinculis vobiscum coniuncti, et communium studiorum cultu consociati, nihil hodie vobis auspiciis exoptare possumus, quam ut plurima in saecula amorem doctrinae, amorem libertatis, vobis ingenitum, fovere perseveretis; et veterem illam laudem, 'Bononia docet,' vobis velut olim in perpetuum vindicetis. Valet."

Of the fifteen speeches delivered by Dr. Sandys, on the occasion of the conferment of

honorary degrees at Cambridge on June 9, we have room to quote only the following:

"LORD ACTON.

"Salutamus deinceps virum doctissimum, qui in Italia prope pulcherrimum orbis terrarum sinum, montis Vesuvii in vicinia natus, in Bavaria inter Monacenses a professore illo eruditissimo educatus est quem historiae ecclesiasticae Nestorem nominaverim. Idem Britanniae inter senatores delectus et senatus illius ordini superiori adscriptus, postea in ipsa Roma fidei Catholicae antiquae acerrimus defensor exstitit. Quid dicam de libellis illis quos sive de Henrico octavo et Wolseio sive de Sancti Bartholomaei die fatali conscripsit? Quid de tot litterarum monumentis sive libertati vindicandae sive veritati investigandae sive rerum gestarum historiae fideliter narrandae consecratis? Si Plinius ille, qui avunculi sui eruditissimi cum memoria consociatum montem Vesuvium exardescentem descripsit, viri huiusce laudes hodie celebrare potuisset, sine dubio verbis eiusdem usus esset, quibus unum ex amicis suis posteritati tradidit: 'Nihil est illo gravius, sanctius, doctius; . . . quantum rerum, quantum exemplorum, quantum antiquitatis tenet! Nihil est quod discere velis, quod ille docere non possit. Mihi certe, quotiens aliquid additum quaero, ille mihi thesaurus est.'"

"PROF. STOKES.

"Salutamus deinceps regiae societatis praesidem, professorum nostrum Lucasianum, senatorum nostrorum omnium consensu Britanniae senatoribus additum; quem in munere illo triplici Newtoni nostri in vestigiis insistere gloriamur. Atqui ipse, qua est morum suavitate et modestia, vix tali sese honore dignatur, sed a plausu populari remotus et seclusus, templum quoddam serenum occupat, ubi reverentia debita rerum naturae miracula perscrutatur, ubi 'in statione tranquilla collocatus' lucis leges obscuras observat, observatas ingenii sui lumine illustrat. Viro tali rerum naturam contemplanti crediderim apparere nonnunquam sedes illas quietas,

"quas neque concutiant venti, nec nubila nimbis aspergunt, neque nix acri concreta pruina cana cadens violat, semperque innubilis aether integit, et large diffuso lumine ridet."

"LORD RAYLEIGH.

"Venio ad nomen physicorum professoris quem non sine desiderio nuper amimus, viri cum cancellarii nostri munificentia haud ita pridem consociati. Ex illo velut fonte, liberalitatis flumen amplum professoris nostri in provinciam defluxit inque alias Academiae partes redundavit. Ipse fontium exsurgentium et aquarum destillantium naturam quam feliciter exploravit; caeli colorem illum caeruleum quam dilucide explicuit; quicquid audiendi quicquid videndi ad rationes intimas pertinet, quam sapienter interpretatus est; quotiens in rerum natura eventis specie quidem inter sese diversis causas easdem subesse ostendit. Quam profundam rei mathematicae *deoplaus*, ut aiunt, cum quanta in experimentis instituendis sollertia coniunxit; quam subtilem denique scientiae cognitionem cum sensu illo communi consociavit qui non in magna tantum fortuna sed in omni vitae conditione rerum omnium est revera rarissimus."

"PROF. CAYLEY.

"Pervenit tandem ad professorem nostrum Sadlerianum, virum non modo in recentioris quae dicitur algebrae provincia, sed etiam studiorum mathematicorum in toto regno inter principes numeratum; qui, quamquam iuris peritia honores summos adipisci potuisset, maluit sese scientiae illi dedicare, quae verbis quam paucissimis, quam illi quae verbis quam plurimis, rerum veritatem exprimere conatur. Quantum tamen prudentia eius Academiae profuerit, et senatus totius concilium et collegium plus quam unum testantur; neque Cami tantum prope ripas sed etiam in ipsa Europa atque adeo trans aequor Atlanticum fontes eius aliis patuerunt. Idem, velut alter Socrates, ipsi rerum pulchritudini et veritati mentis oculis contemplandae sese consecravit, arbitratus illa sola quae studiorum suorum in puro velut caelo sint, revera esse, illorum autem imagines quas *φανόμενα* vocamus, velut specus *εἰδωλα* videri; ipsam vero pulchritudinem percipi quidem posse sed non omnibus explicari. Quam dilucide tamen regnum suum quondam non campo deserto comparavit sed

regioni cuidam pulcherrimae primum e longinquo prospectae, cuius partem unamquamque posse deinde peragrari, cuius et clivos et vales, et rivos et rupest, et flores et silvas posse propius maxima cum voluptate aspicere. Diu, inter numina silvestria, regionem illam laetam feliciter pererret professor noster insignis.

"PROF. ADAMS.

"Extra ipsas Athenas, stadiis fere decem ab urbe remotus, prope ipsam Platonis Academiam, surgit Coloneus ille tumulus Sophocleo carmine olim laudatus, Neptuni templo quondam ornatus, astronomi magni Metonis cum memoria consociatus. Et nos Colonus nostrum iactamus, clivum illum spatio a nobis eodem distantem, locum arboribus oblitum, avibus canorum, ubi in templo quodam stellis observandis dedicato vivit Neptuni ipsius inventor. Quid si Colono nostro deest Cephissus? sed aqua de clivo illo antiquitus deducta, collegit Herscheliani sub hortis transmissa, Newtoni in collegio in fontem exsilit. Quid si Neptuni inventi gloria cum altero participatur? sed, gloriae illius geminae velut imago perpetua, Geminorum in sidere est stella quaedam quae caeli totius inter stellas duplices praeter ceteris fulget. Idem neque stellarum geminarum cursus, neque Saturnum neque Uranum inexploratum reliquit; neque faces illas caelestes, Leonides vocatas, quas ter in annis fere centenis orbis suos magnos conficere ostendit; neque motum illum medium lunae qui cum motu diurno terrae collatus per saeculorum lapsus paulatim acceleratur. Talium virorum laudibus non debet obesse quod inter nosmet ipsos vivunt; pravum enim malignumque foret 'non admirari hominem admiratione dignissimum, quia videre, alloqui, audire, complecti, nec laudare tantum, verum etiam amare contigit.'"

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- KEUFFER, M. Beschreibendes Verzeichnis der Handschriften der Stadtbibliothek zu Trier. 1. Hft. Bibel-Texte u. Kommentare. Trier: Lintz. 3 M.  
MENDES, Catulle. Grande-Maguet. Paris: Charpentier. 3 fr. 50 c.  
MOREL-FATIO, A. Etudes sur l'Espagne. 1<sup>re</sup> Série. Paris: Vieweg. 3 fr. 50 c.  
SARRAZIN, J. Das moderne Drama der Franzosen in seinen Hauptvertretern. Stuttgart: Frommann. 4 M. 50 Pf.  
SCHIEFFER, J. Englische Metrik. In histor. u. systemat. Entw. d. g. dargestellt. 2. Thl. Neuenburgische Metrik. 1. Hälfte. Verslehre. Bonn: Strauss. 9 M. 60 Pf.  
STENDHAL, Journal de, 1801-1814, p.p. C. Strylenski et François de Nion. Paris: Charpentier. 3 fr. 50 c.  
VABIGNY, E. de. L'Océan Pacifique. Paris: Hachette. 3 fr. 50 c.

##### HISTORY, LAW, ETC.

- BONGHI, R. Storia di Roma. Vol. II. Milan: Hoepli. 12 L.  
DÜBL, H. Die alten Berner u. die römischen Alterthümer. Bern: Huber. 1 M. 20 Pf.  
GRIBIFF, Fr. De l'origine du testament romain. 4 fr. Les droits de l'état en matière de succession. 4 fr. Paris: Chevalier-Maresq.  
HOLST, H. v. Verfassungsgeschichte der Vereinigten Staaten von Amerika seit der Administration Jackson's. 4 Bd. 1. Hälfte. Berlin: Springer. 6 M.  
LAOUE-GAYET, G. Antonin le Pieux et son temps. Paris: Thorin. 12 fr.  
LA ROCHEFOUCAULD, le Comte F. A. de. Palenqué et la Civilisation Maya. Paris: Leroux. 7 fr. 50 c.  
MEMOIRES-JOURNAUX de Pierre de l'Estoire. T. II. Journal de Henri III., 1581-1596. Paris: Lemerre. 6 fr.  
MONUMENTA mediæ aevi historica res gestas Poloniae illustrantia. Tom. 10. Codex diplomaticus Poloniae minoris. Pars 3. 1333-1383. Cracow: Friedlein. 16 M.  
ST. JEAN. Lebensbeschreibung d. Gregor Alexandrowitsch Potemkin d. Tauriers. Als Beitrag zu der Lebensgeschichte der Kaiserin Catharina II. von Russland. Karlsruhe: Rothemann. 5 M.  
VINCENT, René, et E. PÉNAUD. Dictionnaire de droit international privé. Paris: Larose & Forcel. 20 fr.  
WADDINGTON, Aib. L'acquisition de la couronne royale de Prusse par les Hohenzollern. Paris: Leroux. 7 fr. 50 c.

##### PHYSICAL SCIENCE AND PHILOSOPHY.

- AVENARIUS, R. Kritik der reinen Erfahrung. 1. Bd. Leipzig: Fues. 6 M.  
BRESSON, L. Les trois évolutions: intellectuelle, sociale, morale. Paris: Reinwald. 6 fr.  
ERHARDT, F. Kritik der Kantischen Antinomienlehre. Leipzig: Fues. 2 M.  
GAQUOIN, K. Die Grundlage der Spencerschen Philosophie. Berlin: Haude & Spener. 1 M. 20 Pf.  
LECHE, W. Ü. die Säugethierrgattung Galeopithecus. Eine morpholog. Untersuchung. Berlin: Friedländer. 6 M. 60 Pf.



MARGHERIE, E. de, et A. HEIM. Les dislocations de l'écorce terrestre. Zurich: Wurster. 4 M.  
 PLACZEK, E. Wiesel u. Katze. Ein Beitrag zur Geschichte der Haustiere. Brunn: Epstein. 1 M. 38 Pf.  
 REYER, E. Theoretische Geologie. Stuttgart: Schweizerbart. 20 M.  
 ZENKER, W. Die Vertheilung der Wärme auf der Erdoberfläche. Berlin: Springer. 3 M.

## PHILOLOGY, ETC.

GABELENTZ, G. v. der. Beiträge zur chinesischen Grammatik. Die Sprache d. Guan-Tai. Leipzig: Hirzel. 4 M.  
 GROFF, W. N. Etude sur le papyrus d'Orbiney. Paris: Leroux. 12 fr.  
 SCHULZE, A. Der altfranzösische direkte Fragesatz. Leipzig: Hirzel. 5 M.  
 SCHWAN, E. Grammatik d. Altfranzösischen (Laut- u. Formenlehre). Leipzig: Fues. 3 M.

## CORRESPONDENCE.

## THE LOST DECADES OF LIVY.

Lancing College: June 8, 1888.

The *Gentleman's Magazine* for 1769 (xxxix., p. 131) contains a story "translated from a scarce little piece, entitled *Lettres de la Reine de Suède*" (Christina), to the effect that some MSS. of the eighth, tenth, and eleventh decades of Livy existed in the seventeenth century. The writer, by name Chapelain, dates his letter 1668, and says that forty years ago the Marquis de Rouville saw the parchment used for battle-records near Saumur. The parchment had been bought as useless by an apothecary from the Abbey of Fontevraud, and sufficed for much more than twelve dozen battle-records. I have failed to find, either in the Bodleian or the British Museum, the volume referred to. It is not the *Lettres secrètes de Christine* (Geneva, 1761). Perhaps some one else may be more fortunate, and be able to test the story told by M. Chapelain. It would at least give a hint to an imitation of Freytag.

F. HAVERFIELD.

## A DISTRESSING BLUNDER.

Westborough, Massachusetts, U.S.A.: May 26, 1888.

In a recently published volume of *Selections from Browning*, by Mr. W. J. Rolfe, there is a note upon the phrase "cows and twats," l. 95 of the epilogue of "Pippa Passes." Mr. Rolfe says:

"*Twats* is in no dictionary. We now have it from the poet (through Dr. Furnivall) that he got the word from the Royalist rhymes, entitled 'Vanity of Vanities,' on Sir Harry Vane's picture. Vane is charged with being a Jesuit.

"'Tis said they will give him a cardinal's hat: They sooner will give him an old nun's twat."

"The word struck me," says Browning, "as a distinctive part of a nun's attire that might fitly pair off with the cowl appropriated to a monk."

It would seem that Mr. Browning and Dr. Furnivall and Mr. Rolfe have, all three of them, made a distressing blunder. Luckily, it is only necessary to correct the error of Mr. Rolfe. The word in question is probably still in provincial use\*, and may be found in its place in Wright's Dictionary.

H. W. FAX.

## THE PUNCTUATION OF SHAKSPEARE'S 129TH SONNET.

Birkdale, Southport: June 9, 1888.

In my review of *Shakspeare and other Lectures*, by the late George Dawson (ACADEMY, May 12), I criticised Dawson's approval of a very eccentric punctuation of Shakspeare's Sonnet, "The expense of spirit in a waste of shame," which seemed to have the authority of Mr.

\* Like many other provincialisms, it is also in use in London.—ED. ACADEMY.

C. Armitage Brown, the sonnet—with a semicolon at the end of l. 2—being apparently transcribed from Mr. Brown's work, *Shakspeare's Autobiographical Poems* (1838). This work was not at hand for reference, and I assumed—perhaps rashly, for the editing of Dawson's Lectures was not proved impeccable—that the transcription was accurate. Mr. W. Aldis Wright has been kind enough to inform me that this is not the case; but that in Mr. Brown's book the accepted punctuation is followed, the line standing thus:

"Is lust in action; and till action, lust  
Is perjured," &c.

JAMES ASHCROFT NOBLE.

## PROPERTY IN TITLES.

London: June 13, 1888.

Had Mr. C. L. Pirakis confined himself in your last issue to the general question of property in titles, I should have had nothing to say; but when he makes statements which are not only inexact, but of whose incorrectness he is fully aware, it is, I think, time to enter a protest.

He asserts that a dramatic author—myself to wit—recently appropriated the title of one of his novels and wrote a play to it. The first statement is misleading, for one can hardly appropriate that of whose existence he is in perfect ignorance. The second is absolutely untrue—a fact which the copy of correspondence between Mr. Pirakis and myself (sent to you, by the way, without my permission) abundantly proves.

Mr. Pirakis is so anxious not to have himself advertised that, following his example, I do not mention either the name of his novel or that of my piece. But it may interest him to know that not until the last moment, when rehearsals were practically complete, was the title of the latter decided on. Even Mr. Pirakis may be brought to acknowledge the difficulty of "writing a play to a title" which is nonexistent. Moreover, seeing that he only called my attention to the matter six weeks after the production of the piece; and that, in addition, he has received my assurance that I never saw or heard of his book, it is a little difficult to understand the state of mind which permits him still to bring against me a charge of literary theft.

I ask the insertion of these facts partly because the subject has been made the basis of adverse comment, founded doubtless on insufficient knowledge, in another paper.

T. MALCOLM WATSON.

## APPOINTMENTS FOR NEXT WEEK.

MONDAY, June 18, 4 p.m. Asiatic: "The Tantrikhyana: a Collection of Indian Folk Lore, contained in a unique Sanskrit MS. discovered in Nepal," by Prof. Cecil Bendall.

8 p.m. Victoria Institute: "The Botany of Syria," by Prof. G. E. Post.  
 TUESDAY, June 19, 7.45 p.m. Statistical: "The English Poor Rate: some Recent Statistics of its Administration and Pressure," by Major P. G. Craigie.

8 p.m. Wagner Society: Conversazione.  
 8.30 p.m. Zoological: "The Poison-glands of *Trachinus*," by Prof. W. Newton Parker; "Collection of Coleoptera from Korea made by Mr. J. H. Leech," by Mr. H. W. Bates; "Some Abnormalities occurring among Animals in the Society's Gardens," by Mr. J. Bland Sutton; "A Collection of Echinoderms made at Tuticorin, Madras," by Mr. Edgar Thurston.

WEDNESDAY, June 20, 8 p.m. Geological: "The Occurrence of Marine Fossils in the Coal-Measures of Fife," by Mr. J. W. Kirkby; "Directions of Ice-flow in the North of Ireland, as determined by observations of the Geological Survey," by Mr. J. R. Kilroe; "Evidence of Ice-action in Carboniferous Times," by Mr. J. Spencer; "The Greensand Bed at the Base of the Thanet Sand," by Miss Margaret I. Gardiner; "The Occurrence of *Elephas meridionalis* at Dewlish, Dorset," by the Rev. O. Fisher; "Perlitic Fossils from the Herefordshire Beacon,

and the possible Origin of some Epidiosites," by Mr. Frank Rutley; and "The Ejected Blocks of Monte Somma," l., "Stratified Limestone," by Mr. H. J. Johnston-Lavis.

8 p.m. Cymmrodorion: Conversazione.  
 4 p.m. Selden Society: Paper by Mr. F. W. Maitland.

THURSDAY, June 21, 5 p.m. Hellenic: Annual Meeting.  
 8 p.m. Linnean.

8 p.m. Chemical: "Chlorofumain and Chloromalin Acids: their Derivatives and Magnetic Rotations," by Dr. W. H. Perkin; "Combustion by Means of Chromic Anhydride," by Messrs. C. F. Cross and E. J. Bevan; "Metoxylensulphonic Acids," by Dr. G. T. Moody; "Isomeric Change," by Dr. H. E. Armstrong; "A New Method for the Production of Mixed Tertiary Phosphines," by Dr. N. Collie.

8.30 p.m. Antiquaries.  
 8.30 p.m. Historical: "Austria as the Central Factor in the European Movement of 1843," by Mr. C. A. Fyfe.

FRIDAY, June 22, 3.30 p.m. British Museum: "The Social Condition of the Babylonians, IV. Civil Life," by Mr. G. Bertin.

SATURDAY, June 23, 3 p.m. Physical: "Continuous Current Transformers," by Prof. S. P. Thompson.  
 3.45 p.m. Botanic: General Meeting.

## SCIENCE.

## A GERMAN STUDY OF PLATO'S "REPUBLIC."

*Zur Lösung der Platonischen Frage.* Von Dr. E. Pfeiderer. (Freiburg i. B.: Mohr; London: Williams & Norgate.)

WE have often thought that the readiness of scholars in our age to dissect a poet, a philosopher, or a historian into pieces improperly joined under a common name is really a result of over-education in the critics. They have been taught by their own training to expect too much from a piece of composition. On the one hand they have learned to aim at faultless accuracy in point of grammar, and on the other to look for perfect logical coherence and consistency in what is said. What has been expected of them they in turn expect of others; and they argue that where the grammar or the logic does not hang together the personality does not hang together either, and that compositions by various hands have been fused by time or fraud. Nor is this all. Having been taught (and very properly taught) to study the personal features of an author's style, they cannot away with a change in the familiar features. As a man writes habitually, so he ought always to write. If he do not, he is not the same man. They take Buffon's dictum, *Le style c'est l'homme*, much too literally. *L'homme* can only be allowed one style under penalty of losing his identity. Yet a man who writes simply, and as the birds sing, is just the person to reflect varying moods in varying tone; while a regular stylist cannot always keep up the strain of composition in one manner, and, even if he could, is likely to be ambitious of composing in more than one style. In fact, the critics expect greater regularity of their victims than anyone but a composition-master has a right to look for. They have acquired, owing to our special education, minds which are in one sense well trained; and they expect exactly the same class of negative merits from authors trained on a very different system (or on none at all), and often unable to revise effectually what they had written. They examine with a microscope what was meant to be seen with the naked eye. This insistence upon minute accuracy and conformity is surely the essence of pedantry; and from it spring theories that "Herodotus" was compiled at Alexandria, or that the eighth book of "Thucydides" is a forgery by St. Augustine.

Akin to these is the craze for breaking-up a book into parts, written from different points of view and published at different times by one author. To detect imperfectly hidden lines of junction is the latest ambition of German scholarship, and the pursuit seems to us to reflect little credit on the taste and ingenuity of a nation whose scholarship has far solidier exploits to boast of. This turn of mind, however, is illustrated by Dr. Pfeiderer's criticisms on Plato's *Republic*. The Platonic question is narrowed down in his hands to the question of the unity of the *Republic*; for, from the character and combination of its disparate parts, conclusions may, he thinks, be drawn as to the history and proper grouping of the other writings. Coming nearer to the views of Hermann than to those of Krohn, he wishes to divide the *Republic* into three portions of different ages and belonging to inconsistent points of view (i.-v., 471c, with viii.-ix.; x.; v., 471c-vii.). There is more kinship between the first and second than between these and the third. The three were put together (after separate publication of the early parts) and published by Plato himself, who resolutely let the inconsistencies stand as a permanent memorial of his successive efforts.

This latter part of the theory is, of course, totally incapable of proof; and Dr. Pfeiderer would, no doubt, wish his views rather to be examined on the question of inconsistency and patchwork, where some sort of proof can be attained. The presumption must be at starting against the theory; for is there any certain and known instance of two or more works which have so got fused? Many are suggested, but is there one certain case? The inconsistencies here noted fall under four heads: (1) Dialectic and the Theory of the Ideas; (2) Psychology; (3) Ethics and Education; (4) General tone. The last is too impalpable a thing to lay hold of; it is so much a matter of individual impression; and thus the first three have to bear the burden of the argument. After going carefully through them, we come to the conclusion that most of Dr. Pfeiderer's points are of no real importance. He assumes that silence is contradiction; or that, if a view be not spoken of in each division of the work, the author did not hold it when he wrote that division. Thus the ideal-theory is, he thinks, wanting in the first part. Well, if it be not mentioned it is not necessarily unknown or rejected; and, as a fact, it does appear to be alluded to in 402c, though Dr. Pfeiderer holds that that passage proves nothing. To us it seems that Plato's skill is nowhere more clearly shown than in his keeping back views until the natural time comes for them; he does not load his pages and confuse his readers by talking of everything at once. But the views, though kept back, are throughout the *Republic* regularly indicated beforehand by some little phrase—a sign of what is coming; and such a preliminary hint we take 402c to be. Its value must be estimated by the number of similar small phrases introductory to great theories. Then we find the familiar assertion that there are two educations in the *Republic*, and that the author of the first had at the time no idea of going on to the second. But 416a-c suggest pretty plainly that there is a second, and a better,

stage of education yet to come. This is suggested three times—most plainly, perhaps, when Sokrates declines to say that the Guardians are already τῷ ὄντι καλῶς πεπαιδευμένοι.

But of course it is not our intention to deny that there are real inconsistencies in the *Republic*. Dr. Pfeiderer has got hold of one in the difference of the criticisms on art and poetry in books ii.-iii. and x. They do not hold well together; and he might even go on to ask why hymns to the gods are exempted from the general condemnation of poetry in 607A. Dr. Pfeiderer, too, might have added to his list that Plato never harmonises his statement that there are but four virtues with the longer list given elsewhere. But how many writers have been able to avoid inconsistencies in a book of any length? The novels of Dickens or Scott, and the philosophical writings of Berkeley, are not free from inconsistencies; and the conditions of composition and education were more unfavourable to precision and consistency among ancient writers than they are among ourselves.

FRANKLIN T. RICHARDS.

#### CORRECTION OF A WELL-KNOWN PASSAGE IN GIBBON.

WITH the present year the *Annuaire* of the Association pour l'Encouragement des Etudes Grecques has been transformed into a quarterly review (Paris: Ernest Leroux), edited by M. Théodore Reinach, which consists of original articles, documents and notes, bibliography, &c.

Among the contents of the first number is a paper by M. Henri Weil, entitled "Des Traces de Remaniement dans les Drames d'Eschyle"; the only cases of alteration by a later hand in the original text that he is disposed to admit are two in the *Eumenides* (vv. 767-774 and 667-673) and the conclusion of the *Septem contra Thebas*. M. Reinach himself contributes an elaborate interpretation, with facsimile, of the inscription of Lygdamis, found by Sir Charles Newton; the indefatigable M. P. de Nolhac writes about the study of Greek at Paris in the time of Louis XII.; and M. D. Bikélas about the jubilee of the University of Athens.

But the article perhaps most interesting to us is that in which M. Spiridion Moraitis examines the well-known passage in Gibbon (c. 66) reflecting upon the morals of the women of England, as reported by the Byzantine chronicler, Chalcondyles (circ. 1460). Here are the words of Chalcondyles:

Νομίζεται δὲ τοῦτοις τὰ τ' ἀμφὶ τὰς γυναῖκας τε καὶ τοὺς παῖδας ἀπλοῦς τε καὶ ὡστε ἀπὸ πᾶσαν τὴν νῆσον, ἐπειδὴν τις εἰς τὴν τοῦ ἐπιτηδείου αὐτῶ οικίαν εἰσῇ καλούμενος, κύσαντα τὴν γυναῖκα οὕτω ξενίζεσθαι αὐτόν. Καὶ ἐν τοῖς ὁδοῖς δὲ ἀπανταχῇ παρέχονται τὰς ἐαυτῶν γυναῖκας τοῖς ἐπιτηδείοις. Καὶ οὐδὲ αἰσχύνῃ τούτο φέροι ἐαυτοῖς κτεσθαι τὰς γυναῖκας αὐτῶν καὶ τὰς θυγατέρας.

On consideration of the entire context, it becomes clear that the words κύσαντα and κτεσθαι bear only the innocent meaning of "kissing" and "to be kissed," being precisely identical with the passage from the Letters of Erasmus, also referred to by Gibbon *ad loc.* It is not difficult to understand why a Byzantine would regard as indelicate what Erasmus deemed "mos nunquam satis laudatus." M. Moraitis, however, is able to clench the question by quoting from another Greek chronicler, Nicander Nuncius of Corfu, who accompanied the Venetian Gerard on a mission from Charles V. to the court of Henry VIII. It is hardly doubtful that Nunciatus must have had this very

passage of Chalcondyles in his mind when he wrote:

Ἀπλοῦς καὶ ἐν τῇ πρὸς τὰς γυναῖκας σφίσι ἐκδοῦναι καὶ ζηλοτυπίας ἀνεῦ φιλοῦσι γὰρ ταύτας ἐν τοῖς στόμασιν ἀσπασμοῖς καὶ ἀγκαλισμοῖς, οὐχ οἱ συνήθεις καὶ οἰκείοι μόνον, ἀλλ' ἤδη καὶ οἱ μηδέπω ἑωρακότες. Καὶ οὐδ' αὖτις σφίσι αἰσχρὸν τοῦτο δοκεῖ.

M. Moraitis goes on to suggest that the interpretation of Gibbon was probably based upon the Latin translation of Chalcondyles by Clauser, who makes a sad mess of the whole passage, beginning it thus: "Parva ipsi uxorum liberorumque cura est."

#### CORRESPONDENCE.

THE INSCRIBED STONES FROM JERABIS.

London: June 12, 1888.

As regards the curiously inscribed stones from Jerabis, the supposed site of Carchemish, various theories have been started, but none, I think, has hitherto been so fortunate as to win general acceptance. I have myself given a considerable degree of attention to a problem which many affect to treat as hopeless; and at last I seem to have arrived at a result of some plausibility.

The proper name, which occurs thrice in J. I. and twice in J. III., I transcribe,

AR-TA-MA-SE-TI.

That is to say, "Artavasdes." In J. III. 2, there is an important variant spelling:

AR-TA-MA-AZ-DA-A (?)

In J. II. 1, we have apparently:

AR-TA-MA-AZD SAR AR-MI.

"Artavasdes, King of Armenia."

These, and other results, with the grounds upon which they rest, will shortly be set forth in this month's *Proceedings* of the Society of Biblical Archaeology.

Of course, I write with a due sense of the possibility that my fabric, like those of some other builders, may turn out to be ill-founded. It is wonderful how, in an age when the sceptic is king, a man may still accord the most obstinate credence to his own individual fantasies.

C. J. BALL.

#### THE ETYMOLOGY OF "MAMMON."

London: June 12, 1888.

With reference to the interesting philological note in the *ACADEMY* of June 9, in which it was stated that Mr. Pinches has made a new discovery as to the derivation of the word "Mammon," I should like to make the following remark. Mr. Pinches says, on p. 4 of his description of the tablets in the possession of Sir Henry Peek:

"SĀ.GA. These two characters, which have hitherto been read *saga*, are undoubtedly an Akkadian ideograph. As the termination *ga* shows that the value of the foregoing character ended in *g*, it would be better to read *nigga* (or *niga*) as the Akkadian pronunciation. The most probable Assyrian equivalent is *mimmi*, or *memmi*, 'anything,' 'everything,' 'property,' 'wealth,' a word of which the plural seems to have been *memmēni* or *memēni*, probably weakened from *mammāni*. This is apparently the same word as the Chaldee מַמּוֹן 'mammon,' Greek μαμωνά."

I cannot agree with this derivation.

1. The ideograph SĀ, of which a pronunciation *nik* was pointed out in 1885 by Delitzsch, *Les-ätlücke*, 3rd ed., p. 37, note 5, interchanges with *nin*, which is supposed to be a "prefix" with the meaning of "whatever," by Haupt, *Akkadische Sprache*, p. 10. SĀ.GA is explained on K. 4110 by a word to be read not *ma-ak-*



ku-hu as Haupt and Delitzsch have given, but *ma-ak-ku-ru*, as suggested by Strassmaier, A. V., p. 620, and by Teloni, *Zeits.*, 1885, p. 374. See, also, the reference from K. 4806, given by Briinnow, *List*, No. 1292. *Mimmu* is nowhere given as the equivalent to ŠA.GA in the syllabaries hitherto known.

2. *Mimmu* means "quidvis," which was pointed out as early as 1859 by Oppert, *E.M.*, II., p. 190. But there is no passage where it has the sense of "property" or "wealth."

3. It is not very likely that an indefinite pronoun in a Semitic language should have a plural. There is no proof that the word *me-me-ni*, which very often occurs in Assyrian letters, has anything to do with *mimmu*; very probably it is no plural at all.

We must not, therefore, connect the Chaldee *ܡܡܡܐ* with *mimmu*, or with the "plural" *memeni*, "weakened from *mammāni*." To do so is a mere assumption. At present, it is better not to apply to Assyrian for a derivation of the Chaldee *ܡܡܡܐ*, Greek *μαμμωνας* (thus the nominative), but to be satisfied with the derivations already supplied by Buxtorf, or Castell, or Gesenius, and other competent scholars. C. BEZOLD.

#### SCIENCE NOTES.

PROF. MACNAB has been appointed to deliver the Swiney Lectures on geology, in connexion with the natural history department of the British Museum. The subject chosen is "The Fossil Plants of the Palaeozoic Epoch"; and the course will consist of twelve lectures to be delivered at the Natural History Museum, Cromwell-road, on Mondays, Wednesdays, and Fridays, at 4 p.m., beginning on June 25. Admission is free.

THE Council of the Institution of Civil Engineers has made the following awards to the authors of some of the papers read and discussed at the ordinary meetings during the past session: a Telford medal to Robert Abbott Hadfield, for "Manganese in its Application to Metallurgy," and "Some Newly discovered Properties of Iron and Manganese"; a Watt medal to Peter William Willans, for "Economy-trials of a Non-condensing Steam-Engine, Simple, Compound, and Triple"; a Telford medal to Dr. Edward Hopkinson, for "Electrical Tramways: the Bessbrook and Newry Tramway"; a Watt medal to Edward Bayzand Ellington, for "The Distribution of Hydraulic Power in London"; a Telford medal to Josiah Pierce, Jun., for "The Economic Use of the Plane-Table in Topographical Surveying"; a George Stephenson medal to Sir Bradford Leslie, for "The Erection of the 'Jubilee' Bridge, carrying the East Indian Railway across the River Hooghly at Hooghly"; and the Manby premium to the late Hamilton Goodall, for "The Use and Testing of Open-hearth Steel for Boiler-making."

A REPORT of the excursions undertaken last year by the London Geological Field Class, under the direction of Prof. H. G. Seeley, has been published as a pamphlet by Messrs. G. Philip & Son. It contains short notes of excursions to Lewisham, Oxford, Caterham, Merstham, Godstone, and Dutton Green. The notes have been prepared by Mr. Nicol Brown and Mr. W. May, the honorary secretaries of the class, and are illustrated by some useful horizontal sections.

#### PHILOLOGY NOTES.

At the meeting of the Royal Asiatic Society on Monday next, June 18, Prof. Cecil Bendall will read a paper on "The Tantrākhyāna, a

Collection of Indian Folklore, contained in a unique Sanskrit MS. discovered by himself in Nepal."

*Zu den Paroemiographien.* Von L. Cohn. (Breslau: Kohn.) Nearly every large library in Europe possesses among its MS. collections of Greek proverbs the writings of the so-called "Paroemiographs." The study of these collections is due, in recent times, mainly to Gaisford, and is one of the many services rendered to philology by that forgotten Oxford scholar. But since his day a great advance has been made, and the Greek Paroemiographers, like the Latin Glossaries, have been subjected to a more or less scientific and elaborate examination. The work is not yet finished. Just as in the case of the Latin Glossaries, the immediate need is the publication or overhauling of fresh MS. material. This is Dr. Cohn's aim. He has collated several MSS., either new, or imperfectly known before, and publishes the results in the pamphlet before us. Whether his collations are correct we cannot say, but his discoveries certainly seem worth the attention of all interested in his subject. The MSS. examined are Cod. Laur. lviii. 24 (in the Florence Library), and Cod. Paris. Gr. 3070, ib. 1773, and Suppl. Gr. 676 (all three in the Bibliothèque Nationale). The first is interesting for its relation to two other important "Paroemiographic" collections, and the proverbs it contains are given in full. Of the Paris MSS., the first two were known before, but the information about them in Gaisford's work is here corrected and supplemented, while the third had never been examined at all. The net result is to throw a certain amount of light on the relations of various other collections, though we are still very far from being able to construct any certain genealogy, or even to constitute the several "families." A dozen or so fresh *paroimata* have also come to light—none of very great interest. Cicero's *Διονύσιος ἐν Κορίνθῳ* (*Att.* ix. 9.1) occurs, apparently for the first time, in these collections. Another new proverb (p. 82), *χαλεπὸς βίος ἱσθμίου*, adds a new word to the lexicon and a new, but corrupt, fragment of the "Protesilaus" of Euripides—*δῆσ' αὖ λαμβὼν ἢ πεσοῦς ἀπ' ἱσθμίου* *κευθμῶνα* *πηγαίων* *ὕδαρ*. Hesychius gives us *ἱσθαίνω*, and Dr. Cohn connects both with *ἱσθμίου* and *ἱσθαίνω*="be unhealthy," rejecting—and very rightly, too—the "Vulgate" explanation of the latter word—"to attend the Isthmian games." We do not feel sure that he is right about *ἱσθμίου* itself.

*De Demosthenis quae feruntur prooe niti.* By R. Swoboda. (Wien: Konegen.) Herr Swoboda, an Austrian scholar whose name is unknown to the present writer, here discusses the "proems," *προοίμια* *δημηγορικὰ*, of Demosthenes. These are a tolerably well-known collection of fifty-six or sixty-two introductions to public speeches, in some cases identical with the openings of the earlier orations of Demosthenes, but of very disputed authorship. Herr Swoboda (or should we call him Gasp. Swoboda?) comes to the conclusion, after 100 pages of argument, that the collection was put together by a writer "a Demosthenis aetate non ita longo intervallo disiunctus," and is drawn partly from Demosthenes, partly also from Isocrates. The argument that in form and style these proems resemble Demosthenes too closely to be by anyone else—an argument advanced, among others by Mr. Mahaffy (*Gr. Lit.*, p. 339)—does not at all receive Herr Swoboda's assent. Following mainly Dobree and Cobet, he fills several pages with unDemosthenic words, phrases and points of style. The other argument of those who maintain the genuineness of these proems—that they correspond only with the earlier of Demosthenes' orations—is met by showing that

some proems belong to or are based on speeches delivered after 350 B.C. For example, proems 46 and 49 correspond to the *Παρασκευαία*. One may add that the parallelisms with Isocrates do not seem to be strong. None "verbis et sententiis congruunt" but only "simile aliquid significantes vinculo quodam tenentur."

*Dissertationes Halenses Philologicae.* Vol. viii. (Halle: Niemeyer.) This volume contains four articles. In the first page Röllig discusses the relationship between Photius and Suidas, and concludes that they both drew from the same sources. The writer attempts to draw up a sort of genealogy of Harpocration, Eudemus, Timaeus, &c., and makes large use of a "lexicon paulo plenius" than that of Bachmann, but his arguments do not seem to entirely prove his conclusions. A. Nebe contributes a paper on the Eleusinian mysteries, which sums up what is known from inscriptions and other sources. G. Kalkoff discusses the MSS. of the Epitome of Harpocration, and the connexion between the Epitome and the MSS. of the fuller work. He compiles an ingenious *stemma codicum*, but his work would have been more valuable had he been able to consult and collate afresh the MSS. themselves. The last paper, by E. Herforth, is a very useful summary in 100 pages of the forms &c. employed in the Cretan dialect. The phonology and accents are fully worked out, but very little is said of the syntax beyond a casual allusion to final sentences (§ 43.6). The paper is also in much need of a conspectus of contents or an index.

#### MEETINGS OF SOCIETIES.

CLIFTON SHAKESPEARE SOCIETY.—(Saturday, May 26)

MISS FLORENCE HERAPATH in the chair.—Miss Emma Phipson sent a paper on "Marston as a Dramatist." The few facts known about Marston's life were first noticed. His literary career extended from 1598 to 1607, when he retired to prepare for clerical life. He was appointed to the living of Christchurch. His mind underwent a great change. When he ceased to write, he lost his interest in worldly matters, and took no part in the re-publication of his works. He resigned his living in 1631, and died in 1634. His earliest writings—the Satires—gained him many enemies. In humour, he seems to be entirely wanting. His comedies sparkle with smart sayings, but have no hearty ring of mirth. When personal animosity guides the satirist's pen, his wit becomes jealous rancour and loses its charm. Marston seems to have been animated too often by mere rivalry, notwithstanding his repeated assertions that no attacks were ever made by him on individuals. Dramatic compositions afford a good opportunity for the satirist to convey his admonitions, and are eminently adapted for the instruction of the public mind. But this method of enforcing a moral is too often quite destructive of the play as a work of art. A writer who has some ulterior motive cannot lose himself in his work. There is a strong tendency to introduce characters only as types of men whom he is anxious to abuse, or as mouthpieces for witticisms or for personal attacks which do not sit well upon them. A play written for the sake of satire, like a novel with a purpose, generally fails to interest; and the works of Marston are no exception to this rule. There are more poetical passages to be found in "Antonio and Mellida" than in Marston's other plays. Miss Phipson then gave an outline of several of the plays. "The Malcontent" was pronounced to be the most interesting. Its language in the serious scenes is dignified and compact, and some of the descriptions are very graphic. "The Dutch Courtesan" deserves notice chiefly for the sprightly dialogue, but it is too unrefined for modern taste. "Eastward Hoe," written in conjunction with Chapman and Dekker, is valuable for the vivid insight it gives into the manners and customs of the Elizabethan age. "Parasitaster" is ingenious and amusing. "Sophonisba" is a well-intentioned and not undramatic production. Hazlitt considered

Marston to have been even more of a freethinker than Marlowe, on account of his frequent and not unfavourable allusion to sceptical notions. But the whole tone of his writings seems to contradict this view. Whatever his private opinions may have been, Marston is somewhat dogmatically theological in his expressions. He took a gloomy Calvinistic view of human nature. The fact that he gave up his literary career for a clerical life is a sufficient answer to such accusations of unorthodoxy. Had Marston reached a maturer age and outgrown the impulsiveness, intolerance, and cynicism of youth, he might have left some dramas more worthy of the powers which he undoubtedly possessed. His semi-Italian origin must not be forgotten. To this may be traced his fiery, impulsive temperament, his sharp wit, quick temper, readiness to take offence, delight in fierce and terrible incidents, as well as his frequent introduction of Italian speeches and phrases, and his too frequent use of words of Latin origin. Marston was led by his ambition to attempt to excel in branches of his art that were beyond his reach. Had he devoted himself to comedies of life and manners, with his keen wit, his power of observation, and his faculty for characterisation, he might have achieved much. His temper was apparently sardonic and unhappy, slow to appreciate the "soul of goodness in things evil," which Shakespeare's more genial, all-loving nature ever recognised.—Mr. L. M. Griffiths read a paper on "Some Shakesperianisms in 'Antonio's Revenge.'" Such a play should not be judged entirely from a nineteenth-century standpoint. When it was written the taste for horrors on the stage was strong; and it must also be borne in mind that the play was acted by the Children of Paul's, whose audience consisted only of "gentlemen and scholars." This explains the frequent introduction of scraps of foreign languages. In its broader features "Antonio and Mellida" can be compared with "Romeo and Juliet," "Antonio's Revenge" can in like manner be compared with "Hamlet," for the incidents on which the plots of the two plays develop are similar, and many of the situations are much alike. Also many of the characters and much of the phraseology have a strong Shakesperian likeness. Marston's lighter style, which he freely exhibits in "Antonio and Mellida," is here made subordinate to the tragic character of the play, which, apart from its few exquisitely pathetic passages, deserves careful study as an integral and representative development of the more finished drama as it left Shakespeare's hands. The closing scene, though, in quantity, it falls short of the slaughter at the end of "Hamlet," makes up for it in quality, and altogether the scholarly audience in the school-room of St. Paul's, who had gone for a feast of horrors, must have felt that a rich treat had been given them. The Shakesperian resemblances of detail are not so many in this play as in the first part, which was rather a record of Marston's contemporary London life than a serious attempt, as this is, at a consistent tragedy where unity of action was steadfastly kept in view. So it comes to pass that, in this branch of dramatic work, Shakespeare had no difficulty in showing his marvellous pre-eminence, although he would, in the delineation of life and manners, be always closely run, and sometimes surpassed, by such keen satirists as Ben Jonson and Marston. But in the presentation of the more complex forms of human motive and human passion, Shakespeare's powers of expression transcend all efforts of other writers. Judged by the Shakespeare-standard, Marston's works must be pronounced failures. Yet it must be admitted that they have in detail a considerable amount of power, if not of beauty.—Mr. S. E. Blugough read a paper on "The Similes and Metaphors in 'Antonio's Revenge.'" Some general observations were first made on the use of simile and metaphor. Analysis of the metaphors here employed by Marston discovers almost every species of offence against good taste; but yet it must be granted that the reader is startled with occasional flashes of genius lighting up with a single phrase a whole region of thought or quickening with electric life men's dormant passions. In this play there is a large excess of figurative language. Few plays are more thickly strewn with metaphor. There is any amount of vigorous thought not under due control, and not

subordinate to artistic aims. Grace and beauty always involve a certain reserve of power. But Marston puts forth all his strength on every occasion. There seems to have been a vein of most outrageous coarseness in Marston's nature, and this was always near the surface.—This meeting brought to an end the society's thirteenth session. The work for next session is "As You Like It," "A Woman killed with Kindness," "Twelfth Night," "Julius Caesar," "A Yorkshire Tragedy," "Hamlet," "Epicœne."—The hon. secretary (9 Gordon-road, Clifton, Bristol) will be grateful for any magazine-articles, newspaper-scrap, or anything else to add to the society's library, which now consists of 319 volumes.

#### NEW SHAKSPEARE SOCIETY.—(Friday, June 8.)

DR. F. J. FURNIVALL in the chair.—The chairman read a paper entitled "A few Suggestions on Greene's Romances and Shakspeare," by Prof. C. H. Herford, who pointed out that while Lyly's influence on Shakspeare had never been ignored, that of Greene, which, though less, was somewhat of the same kind, had been less completely acknowledged. In Greene's *Farewell to Tolly*, the wit-combats of Benedetto and Katherine found their nearest parallel in those of Beatrice and Benedick; and, while it would be going too far to attempt to attach Shakespeare's Benedick to Greene's Benedetto, yet, though we can rarely put our finger upon Shakespeare's models, we can nearly always indicate the group of literary or social antecedents within which any of his creations have grown up. Again, in *A Mourning Garment*, the discourse of the father of Philador had a very close relation with Polonius's utterances to Laertes, the situation also being analogous. With regard to "Troilus and Cressida," of all the poets from Benoit de S. More, Boccaccio, and Chaucer, to Lydgate and Henryson, who have treated the Cressid story, Greene's treatment was the nearest approach, not in genius but in manner, to Shakespeare's, in his *Euphues*, *His Censure to Philantus*; in which, too, might be found a hint of Shakespeare's characterisation of Cressida.

#### ARISTOTELIAN SOCIETY.—(Monday, June 11.)

SHADWORTH H. HODGSON, Esq., president, in the chair.—Miss F. A. Mason was elected a member. The following were elected officers of the society for the ensuing session:—Mr. Shadworth H. Hodgson, president; Messrs. S. Alexander, B. Bosanquet, and E. P. Scrymgeour, vice-presidents; Prof. W. R. Dunstan, editor; and Mr. H. W. Carr, hon. secretary and treasurer.

#### FINE ART.

J. M. W. TURNER'S CELEBRATED WORKS.—"Crossing the Brook," "Caligula's Bridge," and "Childe Harold's Pilgrimage" (National Gallery)—also Mr. KEELEY HALLSWELL'S "October Woodlands" (Grosvenor Gallery). Important Etchings of the above works are now in progress by Mr. DAVID LAW.—For particulars apply to the Publishers, MESSRS. DOWDESWELL, 160, New Bond-street.

#### THE ARCHAEOLOGY OF THE GREEK STAGE.

*Die Griechischen Bühnenalterthümer: the Third Volume of K. F. Hermann's "Griechischen Antiquitäten."* By Dr. A. Müller. (Freiburg i. B.)

It is as safe as it is easy to prophesy that this will for many years be the standard work on the archaeology of the Greek stage. The importance of the work is not only that it contains the conclusions of a scholar who has devoted many years to his subject, but also that it for the first time collects all the enormous amount of scattered work which has been published during this century on the Greek stage, and which has hitherto been hidden away from most readers in inaccessible programmes, dissertations, magazines, year-books, &c. It is hardly necessary to say that the references to, and the quotations from, original authorities are most copious and

complete. The only omission that I have noticed is on p. 153, where one would have expected that, in discussing the machine by which the *deus ex machina* made his appearance or disappearance, Dr. Müller would have referred to the *kremathra* on which Socrates appears in the *Clouds* (l. 218 f.), and to the ridicule which is poured on this machine by Alexis, in a fragment of the *Lebês* (iii. 19, Meineke iii., p. 439).

In the work, viewed as a whole, there is a certain want of perspective, which is due to the fact that the author is so thoroughly immersed in his subject and in working out its details. Thus he rarely uses the modern stage for purposes of comparison or contrast, even when the comparison would be most enlightening. Again, the connexion of the drama with the state is only alluded to, not worked out so as to give the reader a proper conception of the revolutions which constitutional changes might effect in a state-established drama, such as was that of Athens. Another instance of this want of perspective is to be found in the insufficient account given of the Great Dionysia. Dramatic contests were not the only performances that took place at this festival; and one would have liked to know whether, or how far, the dramatic performances were affected by the other proceedings. And this is not merely a question of style, or a case of omitting something interesting but not necessary to the purpose of the author; it affects a question, on which Dr. Müller, strange to say, has nothing to tell us—that is, the question how many *choregi* there were in a year, and how and by whom the number was fixed. This, again, affects the important question, how many poets were allowed to compete at the same festival; or, in other words, how many choruses were granted. If Dr. Müller is right in believing that the number was six—three tragic and three comic—then four of the tribes were left out in the cold, unless we assume that they provided the lyric choruses of men and boys which competed at the Great Dionysia. The perspective of time, also, is much neglected; there is little or no attempt made to give us a connected view of the chronology of the drama. Yet it is, at the least, interesting to group together the events which happened, say, about 458 B.C. About that date comedy, so far as we know (*C.I.A.*, ii. 971), first became state-established; in that year, too, Aeschylus put on his three great plays—the *Agamemnon*, the *Choephori*, and the *Eumenides*. About that year, according to Boeckh's conjecture, the *theoricon* was first introduced. All this, therefore, inclines us to think that Mommsen (*Heortologie*, p. 61) is probably right in suspecting that the Great Dionysia were instituted by Pericles, as part of his policy of magnificence. It is, indeed, possible that 458 B.C. was not the first year in which the Areion granted comedy a chorus, or in which the Great Dionysia were first celebrated. But if the festival was instituted by Pericles it is not unnatural to suppose that he would willingly be chosen to act as choregus for his tribe on the occasion of the first celebration of his new festival. The interesting inscription just referred to shows that Pericles did act as choregus, and that the plays which he produced were those



of Aeschylus—a fact which must give cause for reflection to those who still believe that the *Eumenides* was designed by Aeschylus as a protest against the policy of Pericles in the matter of the Areopagus, but which is intelligible enough, if we suppose that the play was meant to reconcile the more old-fashioned Athenians to the changes which had been made, and that the new festival was itself intended to relieve the tension of the political and religious situation. A similar use had been made of the drama by Cleisthenes, who gave his new tribes an interest in the dramatic contest by providing that the competing choruses should be supplied by and be representative of the newly invented tribes.

In a work touching on so many disputed questions it is not to be expected that every reader will agree with all the conclusions of the author. There is, however, one position taken up by Dr. Müller which will, probably, meet with universal dissent. He has thought fit to revive the attempt made many years ago by Wieseler to show that the orchestra was boarded over to a considerable height; and that it is this boarding to which Suidas (s.v. *skéné*) refers under the name *thymelē*. It is only necessary to say about this that it is based, as N. Wecklein pointed out in 1879 in Bursian's *Jahresbericht*, on "a remarkable mode of interpreting" the passage, and that such a structure would have prevented people in the front seats from seeing anything on the stage because of the legs of the chorus. As for the passage in Vitruvius, v. 7, 2, I venture to suggest that the word *thymelē* does not refer to the chorus, but to performers in musical contests, which took place in the Odeum, and, therefore, prove nothing about the theatre.

The most exciting thing in the book is undoubtedly the letter from Dörpfeld, published in the appendix. He has discovered an orchestra in the market-place; and, as the ground round it is level, it is plain that the spectators to see must have stood on wooden platforms rising one higher than another. This lends every probability to the statement made by Suidas that, during the performance of a contest between Aeschylus, Pratinas, and Choerilus, the stands for the spectators (*ῥαῖς*) broke down, and that, in consequence of this accident, in 500 B.C., performances were transferred to the Lenæum. Suidas says that it was in consequence of this accident that the theatre was built, and it has hitherto been generally believed that the oldest remains of the theatre in the Lenæum go back to this date. But Dörpfeld declares that the whole of the stone auditorium belongs to the fourth century; and that before that time the audience must have sat either on the bare hill-side or, at the best, on wooden seats. In confirmation of this I may point out that we have literary evidence in the mention of these wooden stands not only in Cratinus (*Fr.* 51, Meineke ii., i. 192), but also in Aristophanes, and that in a play as late as the *Thesmophoriazuses* (l. 395), 411 B.C. as well as in *Ach.* 24. Further, Dörpfeld's excavations have shown that the stage-buildings in no case belong to a period before the fourth century. Before that time there was neither a stone stage nor a substructure to support a stage. If there was a stage at all, in the time of the three

great tragedians, it must have been a mere temporary wooden affair. It is evident that these discoveries must modify considerably the views that have hitherto been held as to the mounting of plays in classical times. The earliest plays of Aeschylus were performed in the open air in the market-place, and without scenery; for we have it on the authority of Aristotle that Sophocles introduced scenery. That the scenery was of the simplest kind, we may well believe; but scenery there certainly was, and stage machinery as well, such as the *eccyclema* and the *kremathra*. Unfortunately, Dr. Müller apparently did not receive Dörpfeld's letter in time to modify his views; and, accordingly, he attributes to the classical stage much in the way of mounting which now seems very doubtful.

F. B. JEVONS.

## THE NEW GALLERY.

## II.

NOR even Mr. Burne-Jones's elaborate pictures will be remembered so long as Mr. Watts's profoundly impressive "Angel of Death," grand in its simplicity, awful in its tenderness, one of the greatest of all his designs. The colour of it is wan and greenish, gravely suggestive of the theme, but not repulsive. The Angel herself—grand and beautiful in feature—a very death in life and life in death, with heavy, half-shut eyes, bends tenderly over the child which she holds like a mother. The folded wings curve grandly round the group, and add greatly to the sense of peace and shelter and loving care.

From Hyperion to a satyr is not, perhaps, so far as from the Angel of Death to a centaur; but Mr. Arthur Lemon distinctly deserves mention among the artists who have successfully treated a theme of pure imagination. He has two pictures here of centaur life, in which he has endeavoured to conceive, if not a possible centaur, at least one in which the disparity between the human and the equine should be reduced to the minimum, and the impossibility of one animal with two trunks be bridged over as far as possible. The difficulty of realising a "mixtum genus, prolesque biformis" has never perhaps been so faced and mastered before. It would not trouble an artist like Mr. Burne-Jones, who cares nothing for possibilities. A similar problem is presented by the idea of a mermaid; but he never thought of solving it in his famous and solitary contribution to the Royal Academy, but frankly spliced a salmon's tail to the body of a woman. Mr. Kennedy, in a clever picture now at the Grosvenor, has had more regard for continuities. The cod-like tail that he has given to his mermaid has more affinity in surface and substance to human flesh than the scaly mail and stiff body of a salmon, but he has evaded the difficulty of the junction by hiding it in a mass of sea-weed. Miss Dorothy Tennant's charming little picture of "The Dead Mermaid" (203), if, by reason of its small scale, it did not present so much difficulty, is successful in this respect, almost too successful perhaps; and it shows how realism is invading the province of imagination that Mr. Lemon should have taken such pains to make his centaurs credible. He has succeeded at least so far as to establish human sympathy with his race of half equine savages. In the struggle on the sea-shore every limb and muscle of the duplex creatures is brought into play with such apparent unity of effort that no doubt is aroused as to truth of construction; and in the still finer conception of "The Vendetta" the creature rears and falls with so life-like a movement, semi-human,

semi-equine, that we become ourselves half man, half horse in our sympathy.

Among other more or less imaginative pictures are Mr. Albert Goodwin's "Enchanted Lake" (26), not one of his most successful pictures of the kind; Mr. Hallé's "Paolo and Francesca" (44), which has much richness of colour and sweetness of expression; and Mr. Philip Burne-Jones's "Vision of Ezekiel" (51), the most impressive picture he has yet exhibited.

To turn from the painters of the unseen to those whose whole heart is in the truthful record of daily experience—Mr. La Thangue's "Gas-light Study" is the most striking work of this class, and one of the most pleasant. The young lady at the writing-table is charming in herself, and as a study of flesh-painting under gaslight is excellent. Her pretty hands are beautifully drawn. The picture on the wall may be quite "right"; but the fact that most persons take it for a window with an old man and a landscape outside shows that it is not quite successful in producing the intended impression. Mr. Clausen's study of an old woman, "A Toiler Still" (37), has his usual merits; but it is somewhat cold, and is not so fine an example of his extremely masterly execution as his young peasant lad at the Grosvenor, which, by some accident, I forgot to mention. Mrs. Swynnerton, in her picture of robust girls with ruddy faces and rich-coloured dresses, seen against a sunset sky, has succeeded in producing a very clever, if not a very agreeable, work; and her "Bacchante" (103) is equally strong, and is remarkable not only for its colour but for its humour, both of which may be called broad. Another lady, Miss E. A. Armstrong, has a fine study called "Apprentices" (45). Other good works of this character are Mr. F. D. Millet's charming "Quiet Hour" (150), and Mr. W. H. Bartlett's "Wool-washing" (72); but both these artists are better represented elsewhere. Mr. David Carr's "Sea Urchins" (143) marks an advance.

With portraits and works of the portrait class the New Gallery is at least well furnished, if not very strong. Mr. W. B. Richmond has succeeded so well at the Academy that it is disappointing to find so little to praise in his many contributions to the New Gallery. His portraits of Mr. Cunninghame Graham and Mr. Drummond are certainly striking both in design and colour, but they are more elaborate than successful. Mr. Holl has two portraits, one of which at least—that of "Robert R. Symon, Esq."—is of his finest quality. The same may be said of Mr. Herkomer's admirable portrait of Mr. Macmillan, and, with some reservations, of those of Sir George Maclean (23), Mr. Burnand (105), and of Julia, Marchioness of Tweeddale (113). Mr. John Collier's portrait of "Miss Ethel Huxley" (154) nearly achieves a remarkable success. The tall girlish figure in a white dress, with her back to you, and her head just turned to show something less than a profile, is set in a finely painted landscape—white dress, buff gloves, fair skin and hair sympathising with the blooms of the tall meadow sweet which grows around her, make up with the foliage a tender and original scheme of colour; but the whole effect is a little tame and featureless. No greater contrast in feeling and colour to this tender ineffective picture could be found than Mr. J. J. Shannon's spirited portrait of "Mrs. Williamson," full of elegance and style, and painted with singular power and ease—by far the best of all the female portraits here. Among the portraits may also be mentioned Sir John Millais's "Last Rose of Summer" (157) and "Forlorn," which cannot in any way be regarded as worthy of the master.

Among the landscapes which have not yet been mentioned praise is due at least to those

of Mr. Alfred Hunt, Mr. North, Mr. Grace, and Mr. Helcké; but of these and of the work of Mr. Colin Hunter, Mr. Macallum, Mr. Hemy, and Mr. Henry Moore, there is nothing special to say. Mr. Hennessy's charming "April Day" (149) has a delicacy of colour and tone which should not be overlooked, and two little slight landscapes in the Gallery by Mr. Maurice Pollock (174 and 265) deserve a word for the same reason.

This notice must not close without mention of Mr. Alma Tadema's contributions. Though not large, they make a very palpable addition to the attractions of the New Gallery. There is the sketch for his "Heliogabalus," small but exquisite; one of his pretty little classical genre subjects, "He Loves Me, He Loves Me Not"; two portraits strongly characterised; and a charming little unfinished picture of a little ancient Roman girl holding a figure of Mars like a doll, full of beautiful painting of air, and sun, and sky, and marble, and oyster shells, and flesh.

Of sculpture there is not much, but it is nearly all interesting, if not important. There is a bronze reduction of Mr. Thornycroft's "Mower." Mr. Harry Bates's reliefs in terra-cotta of "Peace and War" (317 and 318) are the finest of the original designs, and Mr. Bowcher has some elegant figures. Mr. Swynnerton's "Love's Chalice" is a clever group, ingenious, well modelled, and picturesquely effective. Miss Hallé shows fine feeling, and skill also, in her low relief of "Dead Christ," which is like, but not so like as to be regarded as an imitation of, M. Legros's painting.

Several excellent busts, two or three interesting cases of medals, and some of the charming little wax reliefs of the Misses Casella, agreeably vary this part of the exhibition; and, lastly, I would call attention to a work of peculiar tenderness—the low-relief of "Mary" (348), by Mr. G. G. Frampton.

COSMO MONKHOUSE.

#### EXHIBITION OF J. C. WINTOUR'S WORKS.

THERE is at present on view in the gallery of the Messrs. Dott, Edinburgh, an exhibition of more than common interest, consisting of nearly a hundred and fifty works in oil and water-colour by the late J. C. Wintour, A.R.S.A.—a painter probably less widely known than he deserves to be, but certainly one of the most noteworthy figures among the landscapists of Scotland. Born in 1825, and trained, like so many of the best artists of the North, in the "Trustees' Academy," under Sir William Allan, he began with portraiture and figure subjects, but soon turned towards that landscape work in which lay his true faculty.

Among the earliest of the landscapes now on view are a series of water-colours, subjects refined in feeling and delicate in handling, but utterly destitute of that decision of touch and force of varied colouring which he afterwards attained, especially in his work in oil. In the latter medium he fully declared himself in such important pictures as "The Cottar's Well," 1855, and "The Miller's Cottage," 1856—subjects very brilliant in their chromatic arrangements, and admirably spirited in their suggestion of the richness and intricacy of nature's detail. In their general treatment, these owe something at least to the example of Constable. Indeed, without at all sacrificing his own very pronounced individuality, or merging his personality in that of any other painter, Wintour learned much from the artists who had preceded him, or were his contemporaries; for he was a man delicately sensitive to every influence, keenly receptive to all impressions of beauty, whether they came

to him directly from nature, or reached him through the mediation of art. The influence of Constable is certainly that most clearly traceable throughout his work. But, manifestly, in "A Shady Pool," 1859, he has learned from the oil-colours of David Cox; while his "Driving to Pasture, near Melrose," 1858, is suggestive of Alexander Fraser; and the general tone of water-colours like "Balhousie Castle, Perth," 1857, and "Study from Nature at Menstrie Burn"—their combinations of cool blues, warm browns, purplish greys, and sharp greens that verge towards blackness—very distinctly recalls similar exquisite subjects by the present President of the Royal Scottish Academy. Gradually Wintour's work tends towards breadth of effect, and shows an increasing impatience of detail. Harmony of tone and colouring, truth and delicacy of lighting and atmosphere, become paramount in his art. And, by the unity of impression for which he seeks, by his synthetic grasp of his subject as a related and harmonious whole, he shows such a return towards the aims and practice of the earlier school of British landscape as is visible in the work of no other contemporary Scottish painter—if, indeed, we except the quite recent experiments in similar directions of Mr. J. Campbell Noble and Mr. Robert Noble. This work of the later, and, as we must judge it, most fully developed period of Wintour's art, tends usually towards a certain sumptuousness of potent colouring, and treats, by preference, scenes and moments in which the pomp of evening plays its part. He was fond of painting ardent sunsets, where the tenderest aerial clarity has succeeded a day of rain. The great "Gloaming on the Eye"—one of his latest works—in spite of the looseness of its handling, is a noble example of such an effect, with an exceeding delicacy, and the subtlest sense of fluctuating changefulness in the sky against which the black, sharply struck shapes of birds soar and sway—the very sky of "fleeting rose and kindling grey" of which the painter-poet has sung. "On the Ellwand," 1879, is a smaller, but more crisply touched, and even more luminous, rendering of a similar sunset. But the artist was not less successful in his moods of greater quietude—in the gentle daylight, and the infinite gradation of filmy, white, ascending clouds in the "Border Castle" of 1872, in the moonlight shed "softer than sleep" upon the placid water and the lonely towers of "Blairlogie."

J. M. GRAY.

#### CORRESPONDENCE.

THE STATUE OF RAIAN AND THE LION OF BAGDAD.

Weston-super-Mare: June 4, 1888.

Mr. Griffith's letter is full of interest. There are a few points on which I shall be glad to comment briefly.

(1.) Some years ago I carefully sketched the Bagdad lion for a book of mine, and Mr. Ready made me a cast of the cartouche which I had photographed in opposite lights and heliographed for *Studies on the Times of Abraham*. While I was drawing the lion Dr. Birch and I carefully examined it, and I pointed out to him that it had been apparently an androsphinx like the sphinxes of Sān of similar type; that the royal features had been knocked off, and the features of a lion very rudely "roughed out." Dr. Birch agreed, I believe, in this view. It was Th. Deveria who in 1861 first (I think) proposed to read the name Ra Set Nub (*Rev. Arch.* 1861, p. 256.) On receiving my photographs Dr. Birch wrote:

"Many thanks for the photographs, which confirm my opinion as to the little trust to be placed in the cartouche, and the possibility of its being after all spurious."

The lion is figured in Playte's *Religion des Pharaons*, pl. i. fig. 9, and noticed by G. Smith in *Assyr. Disc.*, p. 420. I must say that I always felt disposed to believe in the cartouche, and to ascribe Dr. Birch's doubts to his characteristic extreme caution.

Mr. Griffith will allow me to ask whether he is correct in saying "Dr. Birch and others settled, in sheer despair, that the cartouche upon the lion must have been an unprecedented manner of writing the name of a Hyksos king 'Ra Set Nub,'" &c. To me Dr. Birch always expressed incredulity as to the cartouche and the reading "Ra Set Nub." He used to say: "It is cut with a knife."

(2.) I should be most glad to compare the praenomen on the Raian fragment with the name on the lion (or sphinx) of Bagdad, but I have been unable as yet to procure a photograph to examine.

(3.) It is interesting, in view of the alternative of late (Saite) date, as at first suggested by Mr. Griffith, that the beautiful green basalt statuette in the Louvre, taken by Deveria as a Hyksos king, should be referred by Maspero to the Saite period. Will M. Maspero adhere to that opinion? On examining the figure itself, and subsequently the excellent photograph in the splendid work of Maspero and Rayet (of which Prof. Maspero kindly sent me a proof copy), it has always seemed to me that the features are of the same type as those of the Sān sphinxes and the Fayūm head and the Ludovisi fragment and the fish-offers. I should like to see the Louvre statuette brought into the comparison, in view of the newly discovered statuette of Bubastis.

HENRY GEORGE TOMKINS.

#### NOTES ON ART AND ARCHAEOLOGY.

THE Arts and Crafts Exhibition Society have now made arrangements for holding their first exhibition in the New Gallery during October and November of the present year. The exhibition will be arranged under the following twelve sections: textiles; gold and silversmiths' work, including enamelling; metal and iron work; fictiles; decorative painting; wall papers; book-binding; printing; glass; stained glass; wood and stone carving; cabinet making. It is insisted on as special features that all work must be exhibited under the name of the designer or responsible executant; and that each section will be treated in the catalogue by a writer thoroughly conversant with the particular art. A guarantee fund of £700 has already been subscribed. The president of the society is Mr. Walter Crane, and the secretary is Mr. Ernest Radford, who may be addressed at the New Gallery, Regent Street.

Now that the great galleries have somewhat lost their bloom, a number of minor shows are again being offered to the insatiable public. Next week there will be opened (1) a collection of pictures by James Maris, together with some examples of the work of Matthew and William Maris, at the Goupil Gallery; (2) Mr. E. A. Abbey's illustrations to "She Stoops to Conquer," and drawings in black and white by Mr. Alfred Parsons, at the Fine Art Society's; (3) some sketches in oil of Venice, by Mr. W. Heath Wilson, at Messrs. C. E. Clifford & Co.'s, in Piccadilly, and (4) an exhibition of watercolours at the Dudley Gallery, Egyptian Hall. In addition to these, there will also be on view Sir J. E. Millais's contribution to the Royal Institute Art Union; Laurits Tuxen's large picture of "The Queen and the Royal Family at Windsor, 1887," at Mr. Mendoza's, in King Street, St. James's; and Mr. A. B. Houghton's "The Exit of Useless Mouths from a Besieged City," at Messrs. Vicars's, Eagle Place, Piccadilly.



AN annual prize competition has been started in connexion with M. Ludovici's art school for lady students, for the best subject picture. Three money prizes and three orders of merit in gold, silver, and bronze, will be given. The awards will be made in October, 1888, the judges being Messrs. Albert Moore, Mortimer Menpes, and G. H. Broughton. Messrs. Dowdeswell & Dowdeswell have consented to lend their gallery in Bond-street for the public exhibition of the competitive paintings.

MR. W. J. HENNESSY, who has been unable to complete any important picture for this year's exhibitions, though he is represented by charming little works at the Grosvenor and the New Gallery, has a little gathering of his more recent pictures in oil and pastel at 11 Holland Park Road, which will repay a visit from those who appreciate his delicate and refined art. They are for the most part executed in a brighter scheme of colour and render more sunny effects than he has attempted for the last few years. Two scenes of "Summer" and "Winter," part of a set of "The Seasons," of which the "Spring" is at the Grosvenor, are especially successful.

THE annual meeting of the Hellenic Society, for the election of council and officers and to hear the council's report, will be held at 22 Albemarle Street on Thursday next, June 21, at 5 p.m. Mr. Sidney Colvin, vice-president, will be in the chair.

## THE STAGE.

### "THE TAMING OF THE SHREW."

WE did not manage to see the Daly Company's performance of "The Taming of the Shrew" so soon as we should have liked; but let us lose no time now in saying in plain English to our readers that it is a performance which it is their business to witness. In spite of great difficulties—of some obvious disadvantages—it is a distinguished success. It is now some time since anything Shaksperian has been presented with such force in London. The scenery—which is the least important thing of all—is sufficient, and is in the most excellent taste. The costumes are singularly rich and harmonious—they are a study for Sir James Linton or Mr. Gregory. Bishop's "Should he Up-braid" is sung, in the fifth act, by fresh and charming voices. And as things go, nowadays, these things would render tolerable, in the eyes of many managers and many audiences, a second-rate interpretation of the comedy. Happily they are not, on the present occasion, asked to discharge any such function. They are in their right place, as the accessories only; what one remembers best, and enjoys most, is the actual performance. From the "Induction" to the very end, this is as it ought to be.

Mr. William Gilbert strikes the right note, from the first, as the bibulous good-natured tinker: from the moment he is on the stage the play's low comedy has begun. The entry of Miss Ada Rehan marks the signal for the beginning of the high comedy—or, rather, for one of the most brilliant of its effects. To her and to the representative of Petrucio—Mr. John Drew—the spectator is indebted for most of what gives force and charm to the representation. The acting of Mr. Drew is singularly authoritative and confident. However shrewish Katherine may be—"curst" and a scold—she has her master in the Petrucio here made visible. Mr. Drew bears himself bravely, and even in his audacity there is discretion. But the greatest honours of all fall to Miss Rehan. We are now privileged to see her art in the fulness of its development. She has been upon the stage, probably, those "ten years"

which are required, the French say, "to make a comedian." And her high comedy is, in many ways, the firmest and the most brilliant that has been witnessed in London in our day from any actress speaking the English tongue. In its fearlessness of method, in its delicacy of effect, it is fit to be regarded along with that of the very best mistresses of comedy whom the Théâtre Français has possessed. Miss Rehan's art would hold its own against that of the Brohans or of Mme. Arnold Plessy. She is more sympathetic than they, and is of a different generation. Just now our younger English actresses would do well to study her minutely—to get by heart, some of them, with their pretty, charade manner, the largeness of her style—her novel breadth. The concentrated passion of Miss Rehan's Katherine, her ungovernable spirit, her immediate explosiveness, are quite remarkable. A large Venetian blonde, splendidly habited, now in various reds, and now in whites, yellows, and golds, she is picturesque, and the delight of a colourist. But her various expressiveness is fully as notable. And it is with a thoroughly mastered art that Miss Rehan portrays the gradual declension of Katherine's violent and forward spirit, and how at last she is persuaded to the full that it is only in willing submissiveness that a wife fulfils her function. Her speech of counsel to the young widow, who is about to be wed, is given in a voice of fine quality and with admirable feeling. We had occasion to praise Miss Rehan a good deal when she was here, two or three years ago, in "Nancy and Co." But she has matured since then; and it is well that the public—which sometimes takes inexplicable fancies, and sets up idols, we will not say of brass or clay, but by no means of gold—should be told roundly that she is a very great comedian. She is one of the few women on the stage who can put aside their own personality. Her Katherine is a creation. Like whatever is really fine in any art it is at once a lesson and an enjoyment.

FREDERICK WEDMORE.

## STAGE NOTES.

THE *matinée* of Friday in last week—"Clara Vere de Vere"—at the Prince of Wales's Theatre, was certainly only a success as regards the actors; the piece itself having few qualities to commend it to any audience. Mr. Campbell Rae-Brown was the author of it. From its title it may have been imagined that the story of the play would practically be that of Lord Tennyson's poem. But the scornfulness and pride of Tennyson's Clara are reproduced but scantily in the character sketched by Mr. Rae-Brown; nor indeed would the sympathetic art of Miss Alma Murray have easily or favourably lent itself to the impersonation of a Clara so conceived. In the play with which we have to deal, it is not very easy to know how far Clara is or is not in love with the young countryman, Hubert Lawrence. He, after a stage career of pronounced sentimentality, commits suicide, for which she is naturally sorry. But then his foster brother, Lord Hylworth, comes back incognito from foreign travel—plays the part of a steward—makes love to her, at first, only that he may have an opportunity of breaking with her—of disappointing her—as she had disappointed Laurence; but the young woman, in the end, proves really too attractive, and it is confessed that she was not heartless nor was he for ever implacable. Certainly, good opportunities for dramatic effect are provided, or might be provided, by the adequate development of such a plot as we have outlined. But Mr. Campbell Rae-Brown's conceptions and treatment appear alike somewhat common. Characterisation, distinction,

literary style, are, it must be confessed, lacking to the work. We have said nothing about two quite prominent characters, both of them very ridiculous. They are a newly made lord—Lord Capelcourt—and his son, the Honourable Tom Bullion. We can assure the author that the very latest additions to the peerage are not of that style. Lord Capelcourt and Tom Bullion are wholly impossible people. The satire is so gross and exaggerated that it has no real point. Only the most ignorant of socialists could in any way approve of, or be amused by, it. We doubt if we shall see the piece again. That it afforded to Miss Alma Murray a very prominent part was almost its unique merit. Mr. Frank Rodney had to be uninterestingly sentimental as the earlier of the two lovers—in circumstance and temperament a Claude Melnotte of our day. Mr. William Herbert played Lord Hylworth with some strength. And Mr. William Farren, junr., was at times effective as the father of the youth who omitted to recognise the futility and the unspeakable cowardice of self-slaughter. Nor was it difficult to see that, if Mr. E. M. Robson had only had a good part, and not a part the fun of which was forced and impossible, he would have made a distinct success. As it was, he made us laugh a little. Miss Alexis Leighton was ill placed in a character we have not had occasion to name, and so was far less effective than in the last performance by the Browning Society. As for Miss Alma Murray, we have implied, of course, that she was artistic, interesting, agreeable. But fancy that talent—a talent so delicate and, as the French say, "just"—fancy that talent expended upon a piece so common, upon writing so hopelessly poor! Mr. Campbell Rae-Brown has indeed much to learn. Possibly he has the wit to sit down steadily and learn it.

MR. ERNEST PERTWEE and MISS BERTHA MOORE had a distinct success on Wednesday in last week at the Marlborough Rooms, Mr. Pertwee showing a pronounced advance on the excellence which we were glad to note last year. He is probably now quite the first among our younger masters in recitation. "Gabriel Grub" is one of the least effective of Dickens's pieces; yet even here Mr. Pertwee made his mark. We should like to have heard him in the delicate humour of "Copperfield and the Waiter." It is precisely suited to him. But in the stronger characterisation of "The Charity Dinner" he was extremely good. Miss Bertha Moore sang with her now well-recognised charm of voice and of delivery Sir Arthur Sullivan's "Orpheus and his Lute"—a composition to which she is giving prominence—and also sang admirably a song of Grieg's, and Schumann's "Humility," and some lighter *Lieder* by Meyer Helmund.

AN interesting *matinée*, for the benefit of the Provident Infirmary for Women and Children, is announced for Wednesday next at the Novelty Theatre, when two new pieces will see the light. The authorship of "Laura"—a comedy in three acts—is not announced; but the piece has the advantage of presenting Miss Mary Rorke as its heroine, and it will be further supported by Messrs. Thalberg, Robson, William Poel, and others. The second piece is by Edith Cuthell—"The Wrong Envelope"—in which the author will herself appear.

## MUSIC.

### ITALIAN OPERA.

THE performance of "Don Giovanni" at Covent Garden last Thursday week was in many respects excellent. Mdlle. Arnoldson is an exceedingly graceful Zerlina, but her voice does not appear to be increasing in volume. Mme. Fursch-

Madi played the part of Donna Anna with effect. Mdlle. Macintyre has a pleasing voice, and her songs were much applauded, but she is scarcely equal, as yet, to the rôle of Donna Elvira. M. Lassalle is a capital "Don," both as singer and actor. Signori Ravelli, Navarini, and Ciampi played and sang in their usual manner. Mr. Harris has mounted the ball-room scene most brilliantly. The "Marriage of Figaro" was given on the following evening, when Mdlle. Ella Russell as Susanna, and Mdlle. Arnoldson as Cherubino, won much applause. What an improvement it will be when these two operas of Mozart are not spoilt by encores!

On Saturday evening "Les Huguenots" was presented for the first time this season, with a strong cast, and an imposing chorus of 160 voices. With Mdlle. Nordica as Valentina, Miss Ella Russell as the Queen, and the two De Reskes as Raoul and St. Bris respectively, the principal characters were in safe hands. It was not, however, the success of any one, so much as the united efforts of all, both principal and subordinate, which gave such *éclat* to the performance. The "Benediction des Epées" was given with immense effect. Where everything was so good, it seems needless to go into detail. We ought perhaps to mention that Mdlle. Scalchi was the Urbano, and Signor Navarrini the sturdy old Huguenot Marcello. For the splendid mounting of the piece, and for the admirable performance, Mr. A. Harris and Signor Mancinelli deserve the highest praise. Meyerbeer, however, unlike Wagner in most respects, resembles him in this—that, to produce any effect, his works need to be presented with the greatest attention to every detail. It is gratifying to be able to add that this brilliant performance drew a brilliant house.

Covent Garden was again crowded on Monday evening, when an excellent representation of "Faust" was given. Mdlle. Nordica may not be an ideal Marguerite, but it is certainly one of her most successful impersonations. It is unnecessary to say a word in praise of M. J. de Reske as Faust, and of his brother as Mephistopheles.

"L'Africaine" was given for the second time on Wednesday evening. The rôle of Selika was undertaken by Mdlle. Columbia. Selika is not the only part of importance in this last and most unequal of Meyerbeer's operas, but still it is one of which much may be made by a good actress and singer. Mdlle. Columbia is, apparently, not new to the stage, but her voice is not of pure quality, and her intonation most uncertain. How far she may have been affected by nervousness we cannot say; but at her best she would not be able to do justice to the part of the dusky queen. By way of compensation Miss Macintyre sang excellently in the part of Inez, and from her first appearance gained the sympathy of the audience. The two De Reskes were magnificent—the one as Vasco, the other as Don Pedro. Mr. Lassalle as Nelusko was also efficient. The stage effect in the ship scene of the third act was very good. Signor Mancinelli conducted.

J. S. SHEDLOCK.

#### RECENT CONCERTS.

WE were sorry not to see a larger audience at Mdlle. de Pachmann's pianoforte recital last Saturday afternoon. But there is much music going on just now; and on that particular afternoon, Señor Sarasate, with his magic bow, was tempting concert-goers with a programme including the Beethoven and the Mendelssohn Concertos. Mdlle. de Pachmann is a rising artist, and has made enormous progress since she appeared a few seasons ago at the Popular Concerts as Miss Maggie Okey. From the first

her technique was good, but now there is more poetry and refinement. With full remembrance of Mdlle. Schumann's simple yet beautiful reading of Beethoven's "Adieux" Sonata, we thoroughly enjoyed Mdlle. Pachmann's performance of this work. No exaggeration, no affectation, no imitation; nearly everything was given with the right accent and feeling. A Sonata in E minor for pianoforte and violin, composed by the lady herself, was another feature of interest. The music is exceedingly graceful, and the writing is clever. The lady has carefully avoided diffusion, the besetting sin of so many modern composers; the four movements are all admirably concise. The influence of modern Germany may be traced in the music, but in time Mdlle. de Pachmann will develop her own ideas with more individuality. The sonata was well played with Mr. Gompertz, an experienced violinist.

Herr Richter gave his fifth concert on Monday evening. Mr. Henri Marteau, the youthful fiddler, made his second appearance, and played with wonderful decision and finish M. Saint-Saëns's showy Rondo Capriccioso in A. His reception was most enthusiastic. Dr. Mackenzie's "Twelfth Night" Overture was repeated. A second hearing strengthens the favourable opinion made upon us last week. At the same time we fancy it is somewhat long, and that there is not quite enough key-contrast. It was again well received. Wagner's "Trauer-Marsch" and Charfreitag's "Zauber" were played very well, though the wind instruments were, at times, a trifle coarse in the former. The programme concluded with the "Jupiter" Symphony.

Dr. Hans von Bülow gave his second "Beethoven" recital on Tuesday afternoon. He commenced with the Sonata in E flat (Op. 27, No. 1), taking the first movement in slower time than is usual. The added note connecting the Allegro molto with the Adagio was, perhaps, a slip of the finger. The first two movements of the so-called "Moonlight" were beautifully rendered; the Finale pleased us less—there was not enough left to the imagination. A brilliant performance of the Variations on the Theme from the "Eroica" was marred by a rough and exaggerated rendering of the Coda. The Largo and Finale of the D minor Sonata (Op. 31, No. 2) were, in our opinion, the gems of the afternoon. The programme concluded with Op. 31, No. 3, and the C minor variations. The audience was highly appreciative.

Mdlle. Sophie Menter gave her second recital at St. James's Hall on Thursday afternoon. With the exception of a small slip of memory, her reading of the first two movements of Beethoven's Sonata (Op. 81a) was excellent; but the "Retour" was somewhat exaggerated. Schumann's "Carnaval" was at times hurried, at times incorrect, and often very noisy. Mdlle. Menter was heard, doubtless, to better advantage in the Liszt transcriptions which followed.

Space prevents us noticing in detail many interesting concerts during the past week. But we must just mention that of Mr. Gardner at Willis's Rooms last Saturday, when Beethoven's Trio in G, lately given at Mr. Beringer's concert, was performed with the proper instruments, i.e., flute (Mr. Barrett) and bassoon (Mr. Wotton); a *matinée* by M. and Mdlle. Breitner at Belgrave Square on Monday afternoon; and Mr. Austin's Testimonial Concert on Wednesday evening, in which Mdlles. Valleria, Patey, Trebelli, Antoinette Stirling, Mr. Sims Reeves, Mr. E. Lloyd (his first appearance since his return from America), Mr. Santley, M. de Pachmann, Messrs. Richter and Cousins took part. There was a full house, and with such a list of artists the audience was naturally most enthusiastic.

#### MUSIC NOTES.

Two special musical services were held in Bristol Cathedral to celebrate its completion, last Friday and Saturday, when "Israel in Egypt" and "Elijah" were performed, conducted by Mr. G. Riseley. The solo singers were Miss Anna Williams, Miss Hilda Wilson, Mr. Kearton, and Mr. Santley, with a chorus of 600 voices and a band numbering one hundred. After recording the presence of some thousands of persons who paid the closest attention to the works rendered, the feature most worthy of note was the fine singing of the choir, especially in the double choruses in "Israel" and in the dramatic portions of "Elijah."

*Echoes of Hellas.* (Marcus Ward.) The letterpress and illustrations having been noticed in the ACADEMY of May 19, it only remains for us to say a few words about the music composed by Messrs. Otto Goldschmidt, Malcolm Lawson, Walter Paratt, and Dr. W. H. Monk. The first named has contributed only the short prelude (for piano, four hands) to the "Tale of Troy," a graceful and melodious *andante sostenuto*. Dr. Monk also has written but one number, "The Song of the Shuttle," for soprano voices, with accompaniment of harp, flute, and clarinet. It is simple, yet taking, with some pleasing touches in the small score. Mr. Paratt has furnished three numbers for "The Tale of Troy," and the whole of the music for "The Story of Orestes." He makes use of modern harmonies; but throughout there is a quaintness and simplicity of melody and rhythm which give to his numbers an old-world flavour. The chorus of maidens, entitled "The Sacrifice of Iphigenia," and the bass solo, "Lament for the House of Atreus," are very effective. The writing throughout is musicianly. Of Mr. Malcolm Lawson's four pieces in the Odyssey, the "Lay of the Trojan Horse" appears to us the most characteristic. The others are graceful and pleasing, but essentially modern in character.

UNDER the Union of Benefices Act, the Church of St. Olave, Jewry, near the Guildhall, is in course of demolition. The remains of Dr. Maurice Greene (born 1695, died 1755), who held the post of organist of St. Paul's Cathedral from 1718 to 1755, were formerly deposited therein; but they have now been removed to the crypt of St. Paul's.

#### AGENCIES.

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